

# MUSICAL AMERICA

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## SERAFIN ACCLAIMED IN BRILLIANT 'AIDA' AS METROPOLITAN OPENS ITS DOORS

Noted Italian Conductor, "Starred" on First Night Instead of Singer, Wins Unprecedented Applause from Crowded House — Artists Outdo Themselves Before Audience of Unusual Magnificence — Rethberg, Matzenauer, Martinelli, Danise and Mardones Give Telling Performance of Verdi's Egyptian Masterwork

**B**REAKING away from an established tradition of many years' standing, General Manager Giulio Gatti-Casazza did not present a singer as the stellar attraction of the opening night at the Metropolitan Opera House, but a conductor, giving Tullio Serafin a remarkable opportunity to make his first appearance in the United States. Mr. Serafin made the most of the opportunity and achieved a distinct triumph.

When the Metropolitan opens its doors for the season and little crowds of people before the billboards outside make the sidewalk difficult to pass, one may know that the musical season in New York is at last in full blast. What the opera is, on the opening night, is of less importance than who is in the cast, and even this does not make such a very great difference, as far as crowding the house is concerned, for the opera house on opening night is inevitably crowded.

It has always been the custom, however, to put some important star in the opera on the first night. Caruso, during his lifetime, was inevitably in the cast, excepting one year, that of 1906, when Geraldine Farrar made her American debut. This is the fourth time that "Aida" has opened the season in the sixteen years that Mr. Gatti has been director-general of the Metropolitan, other works being "Tosca," which has opened the house twice, "Gioconda" twice, "The Masked Ball," "Manon Lescaut," "Traviata," "Samson et Dalila," "Pêcheurs de Perles," "La Juive" and "Thaïs" being among the other works. Mme. Galli-Curci and Maria Jeritza have both been heard on opening nights in recent years.

Mr. Serafin was born on the mainland of Venetia, near Chioggia, about forty years ago. His parents were farmers, but he displayed musical ability at an early age and when only eleven, played the violin and conducted the town band in a concert for which he had composed a piece of music especially. He entered the Milan Conservatory in 1889, and some ten years later was assistant conductor to Toscanini at La Scala and also stage director. His first engagement as chief conductor was at Ferrara in 1901. He subsequently conducted in many of the principal Italian opera houses as well as Covent Garden in Lon-

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TULLIO SERAFIN

Italian Conductor from the Famous Opera of Milan, Who Achieved a Notable Success in His Début at the Metropolitan on Monday Night, Leading the Opening Performance of the Season

## Stokowski's Remarks on Dawes Music Arouse Dissension in Philadelphia

**P**HILADELPHIA, Nov. 3.—In a city which contains only some 35,000 registered Democratic voters Leopold Stokowski entrenched himself behind secure political ramparts in presenting at both concerts of the Philadelphia Orchestra last week the lilting little melody by Charles G. Dawes which has been used

as an encore morceau by Kreisler and has otherwise won a fair amount of public favor.

There was nothing surprising in the fact that the conductor availed himself of the sympathies of a Friday afternoon subscription audience to exhibit himself in a discursive, confidential and inti-

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## CHICAGO STIRRED BY LOEFFLER \$1000 PRIZE WORK UNDER BATON OF STOCK

American Composer Given Ovation at Performance of "Memories of My Childhood" by Chicago Symphony—Composition, First Heard at North Shore Festival Last May, Evokes Loud Applause — Beethoven's "Fifth" and Works by Ravel and Debussy Complete Noteworthy Program

**C**HICAGO, Nov. 1.—The climax, thus far, of the symphony season was reached in the third program, conducted by Frederick Stock, in the pair of concerts on Friday afternoon and Saturday evening of last week. Combined with Brahms' Second Symphony, Beethoven's "Egmont" Overture and works by Debussy and Ravel, was Charles Martin Loeffler's "Memories of My Childhood," the composition which last spring won the \$1,000 prize offered by the Chicago and North Shore Festival.

The composition, which is in the nature of a symphonic poem, depicts events in the early life of the composer in Russia. It was first played at a public rehearsal of the Chicago Symphony last May, when it was adjudged the best work submitted by eighty-three American composers, by a committee composed of Deems Taylor, Ernest Schelling and Adolf Weidig. It was repeated in a subsequent program in the festival and has now been given its Chicago premiere as one of the conditions of the award.

It can be said at the outset that "Memories of My Childhood" ranks as one of the most appealing and most successful novelties which Mr. Stock has presented in recent seasons.

Loeffler has described his music as an attempt to express "what still lives in his heart and memory" of happy days spent in Kieff. He has chosen melodies of strikingly Russian character, and has employed them with the wealth of resource, insight and exquisite taste which have won him an established place among contemporary American composers. His latest composition seems to have a more direct appeal, a more objective character than much of his preceding work. Its form is free, though strictly coherent, the instrumentation, varied and rich—even requiring an accompaniment of mouth organs in two vivid spots—and the moods through which the work progresses are of interesting diversity and immediate suggestiveness. It was warmly received by large audiences. The composer had been in Chicago for a week, and was given a cordial greeting when Mr. Stock brought him to the platform.

The Symphony was flawlessly played, except for the effect which the damp weather had upon the brasses, upon which Brahms so characteristically depends in this work. One cannot deny the Symphony a certain amount of turgid restraint, nor yet can its melodious and incessant beauties escape the atten-

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## Indianapolis Children Set Record for Cleveland Orchestra's Junior Recitals

INDIANAPOLIS, Nov. 1.—The Cleveland Orchestra's debut in this city was made on Oct. 29 in the Cadle Tabernacle at a children's matinee concert, the first of its kind in Indianapolis, arranged by the Federation of Indianapolis School Teachers. From 7000 to 8000 school children heard the program, which was largely familiar to them through memory tests carried on in upper and high school grades.

Preparations for this event were thorough. Emily McAdams, president of the Federation, and Ernest G. Hesser, superintendent of public school music, made the arrangements, and Lenora Coffin, who is in charge of music appreciation courses in the schools, gave addresses to the children. In every school teachers also instructed their young charges in details of correct behavior, the art of listening to music and the necessity of perfect attention, and the result was an attitude on the part of the audience that would have done credit to adults. The entire city also cooperated. By order of the Chief of Police, traffic was barred from the block surrounding the auditorium and forty policemen were detailed to see that the children's arrival was facilitated. The audience was taken to the concert hall in fifty-five special street cars, each car bearing a number that corresponded to the number of a group of children, so that there was no confusion in handling the crowds. The children marched in double file from the street cars into their seats in the hall,

and at the close of the concert sat quietly, awaiting further instructions from their teachers. One group at a time they marched out in orderly lines, looking like a perfectly drilled company of soldiers.

The Cleveland Orchestra has given many children's concerts but attendance at this one was the largest recorded. Previously the record stood at 6000, achieved in Kansas City under the management of Mabel Glenn, who is music supervisor there. The concert here was in charge of Arthur Shepherd, assistant conductor of the Cleveland Orchestra, who prefaced each number with explanatory remarks. The program consisted of the Overture to "Midsummer Night's Dream," Tchaikovsky's "Marche Slave" and Andante Cantabile, the "Peer Gynt" Suite of Grieg, the "Blue Danube" Waltz and Boccherini's Minuet. Rapt attention was given every item and applause was prolonged and vigorous.

In the evening the orchestra gave a program for adults in the Caleb Mills Hall under Nikolai Sokoloff, conductor, playing Brahms's C Minor Symphony, the tone poem "Finlandia" of Sibelius, Debussy's "Afternoon of a Faun" and the Overture to "Meistersinger." Enthusiasm was spontaneous. Mr. Sokoloff's readings were masterly and the impression made upon his hearers was deep. Perfect technique, combined with abundant emotional warmth, made the orchestra's playing something to be treasured long in memory.

The coming of the Cleveland Orchestra opened a course arranged by the Federation of Indianapolis School Teachers, which made a gift of the matinee to the children.

### Stokowski's Remarks Arouse Dissension

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mate rôle. He is skilful in public address and his adroit little speeches are cordially received. But even the body of overwhelmingly Republican auditors at the matinee were a bit thrilled when Mr. Stokowski told an anecdote about the Band of Gold, of which he is also leader, described the admiration it had evoked in the breast of one ardent admirer and added that this enthusiast was none other than General Dawes.

Furthermore, as he explained, Dawes was a composer, although, fortunately, his music was more radical than his politics. Precisely what this meant was not clear when the conventionally tuneless piece was played. However, Mr. Stokowski announced, facetiously, that the Band of Gold—made up in the main of orchestra members—had changed its politics on appreciating the character of the composition and had determined to vote the Republican ticket. "I hope," he concluded, "this audience will do the same."

It was this injunction, although delivered with a smile, which disturbed the equanimity of the one Democratic newspaper in this city, the Philadelphia Record, which delivered a first page attack on Mr. Stokowski, the next day accusing him of circulating Republican propaganda. Some indignant letters were also sent to the orchestra management, and to these Mr. Stokowski alluded on introducing the Dawes "Melody" for a subsequent hearing at the Saturday night concert. Somewhat plaintively the conductor pictured his efforts to take the chill off formal symphony programs, his desire to cultivate, when possible, the ingratiating atmosphere of the "Kammerkonzert" and to play from time to time little extra pieces, if the audience cared to listen to them. He disclaimed all propaganda intent, but it was noticeable that on this second occasion he did not urge, even jokingly, his auditors to vote the Republican ticket.

Although the Dawes piece was vigorously applauded, Mr. Stokowski's action at both concerts was the subject of considerable argument and comment. The scattering of "unterrified Democrats" was unable to forget that Mr. Stokowski executed his pleasantry only a few days before the national election.

From the purely aesthetic standpoint, the "Melody" was criticized in some quarters as hardly of the caliber suit-

able to even an informal concert of top grade music. In quality it is, perhaps, comparable with Victor Herbert's lighter efforts, or more recent productions of Rudolph Friml or Sigmund Romberg. The slender score is built on a graceful air and it is felicitously orchestrated. It was beautifully played by the orchestra, Thaddeus Rich introducing an amusing decorative note at the evening performance.

The regular program consisted of Beethoven's "Leonore" No. 3 Overture, the E Flat Symphony of Mozart and the "Prince Igor" Dances, superbly interpreted, and Nicholas Medtner's Piano Concerto, with the composer as soloist.

This is an exceedingly interesting, colorful work, with sombre and at times majestic Slavic themes, sturdy musical architecture and effective opportunities for the virtuoso. Medtner, new to this country but of late years hailed as one of the most gifted of Russian pianists and composers, displayed an assured technique, a feeling for poetic and romantic values and the most self-effacing of platform manners. He was fervently applauded and there seemed no question of the substantial success of his Philadelphia debut. H. T. CRAVEN.

### Leopold Stokowski to Lead Philadelphia Forces for Ten Years More

PHILADELPHIA, Nov. 1.—Directors of the Philadelphia Orchestra Association announced the contract of Leopold Stokowski, conductor, has been extended for seven additional years. The present contract expires in the spring of 1927. The extension, therefore, secures Mr. Stokowski's services for ten years.

### Southern Supervisors to Hold Conference in Winston-Salem, N. C.

WINSTON-SALEM, N. C., Nov. 1.—The third annual meeting of the Southern Music Supervisors' Conference will be held here from Nov. 17 to 21, with headquarters in the Robert E. Lee Hotel. Members will be the guests of the Civic Commission of Winston-Salem at the Fall Music Festival, which will include concerts of a diversified character. The first night a program will be given by a chorus from Negro schools, with Mary Anderson, contralto of Philadelphia, as soloist. A children's chorus of 600 will be heard the second night, with Princess Watahwaso, Indian mezzo-soprano, singing solos. The Winston-Salem Festival Chorus and Community Orchestra will give the program the third night, soloists being Jeanette Vreeland, soprano, and Arthur Kraft, tenor. Community

music under Peter W. Dykema, Teachers' College, Columbia University, will close the series. The meeting of the North Carolina State Music Teachers' Association is to be held in connection with the conference, round table discussions and demonstrations of public school work being features of the general program. Speakers will be Dr. Thomas E. Finegan and George H. Gattlan, New York; Frances E. Clark, educational director, Victor Talking Machine Company; Thomas L. Gibson, State director of music, Maryland, and Edwin N. C. Barnes, Washington. Alice E. Bivins is president of the company.

### Alexander Lambert and Paderewski Enjoy Many Reminiscences Together



Alexander Lambert and Ignace Jan Paderewski, Shown at the Latter's Home in Morges, Switzerland

The hospitality of Ignace Jan Paderewski is a household word among his friends, as is his keen relish of a good story.

Alexander Lambert, New York piano teacher, can bear witness to both traits in the great Pole's character, and shortly before leaving Europe for America early in the autumn visited Mr. Paderewski at the latter's home in Morges, Switzerland.

This picture was snapped as Mr. Lambert was relating to his host an anecdote which, judging by Mr. Paderewski's expression, was received with wholehearted enjoyment.

### Hurok Announces Plans for Season at Hammerstein Theater

Further details of the project to give opera at the Manhattan Opera House, New York, announced in MUSICAL AMERICA on Oct. 25, were made public this week. In a statement to the New York Times, S. Hurok, who has taken over the management of the theater, indicated that he is working on plans to make the artists under his concert direction the nucleus of an opera organization. The names of Chaliapin, Ernestine Schumann Heink, Alma Gluck, Elvira de Hidalgo, Geraldine Farrar and Anna Pavlova are mentioned in connection with the project. Mr. Hurok has signed contracts for exclusive booking control of the Manhattan for five years.

### Denver Impresario Celebrates Twentieth Year as Concert Manager

DENVER, Nov. 1.—Robert Slack, local impresario, who is this year celebrating his twentieth year as a concert manager, has mailed to his patrons an attractive souvenir containing photographs of famous artists who have appeared under his auspices. Among those who have been brought to this city by Mr. Slack, and whose photographs are contained in the souvenir, are Emma Calvé, Nellie Melba, Fritz Kreisler, Ignace Paderewski, Marcella Sembrich, John McCormack, Amelita Galli-Curci and Enrico Caruso.

### University of Virginia Gives Course for Music Critics

CHARLOTTESVILLE, VA., Oct. 25.—The University of Virginia disputes Harvard's claim to be the first to establish a course for the training of music critics.

Prof. Harry Rogers Pratt, a Harvard man, opened a course in appreciation, analysis and musical criticism primarily for graduate students at the beginning of the present session. Since plans for the course at Harvard have just been announced by Prof. Edward Burlingame Hill, critic and composer, Mr. Pratt claims precedence of at least a few months. The laboratory work in which Virginia students may practice at preparing program notes and writing criticisms includes sixteen ensemble recitals by faculty and visiting artists, a dozen concerts by visiting artists, performances of a large choral society, an orchestral society and the University Glee Club.

### Chicago Acclaims New Loeffler Work

[Continued from page 1]

tion. Mr. Stock's abilities as a conductor are especially suited to performances of Brahms, and his leadership of an excellent body of players through the score of the Second Symphony brought actual excitement to both his audiences.

Debussy's two nocturnes, "Clouds" and "Festivals," were delicately played, and Ravel's "The Waltz," the one novelty in the last five years which has taken a regular place in the repertoire, was thoroughly enjoyed.

Although Charles Martin Loeffler was born in Alsace, he has become widely known as an American composer, through his residence in Boston since 1883. Until 1903, he was connected with the Boston Symphony as violinist, and has since devoted himself to teaching and to composition. He has composed works in all forms, several of his larger scores having been performed by the leading orchestras of this country and abroad. One of his best known works is "La Mort de Tintagiles," composed in 1897. One of his latest works to receive the praise of the press was "To the Memory of Victor Chapman," for string quartet, which has been heard in recent seasons. Mr. Loeffler was born in 1861.

### Ethel Leginska Successful as Conductor in Europe

Reports received by her American managers, Haensel & Jones, bring news of successful appearances of Ethel Leginska as a conductor in Paris and Munich. A cablegram from the Dandelot Administration of Concerts in Paris, where Mme. Leginska conducted the Conservatoire Orchestra, says the audience was aroused to loud cheers. She also conducted the Konzertverein Orchestra in Munich recently with outstanding success.

### Aeolian Hall Resold by Cigar Company

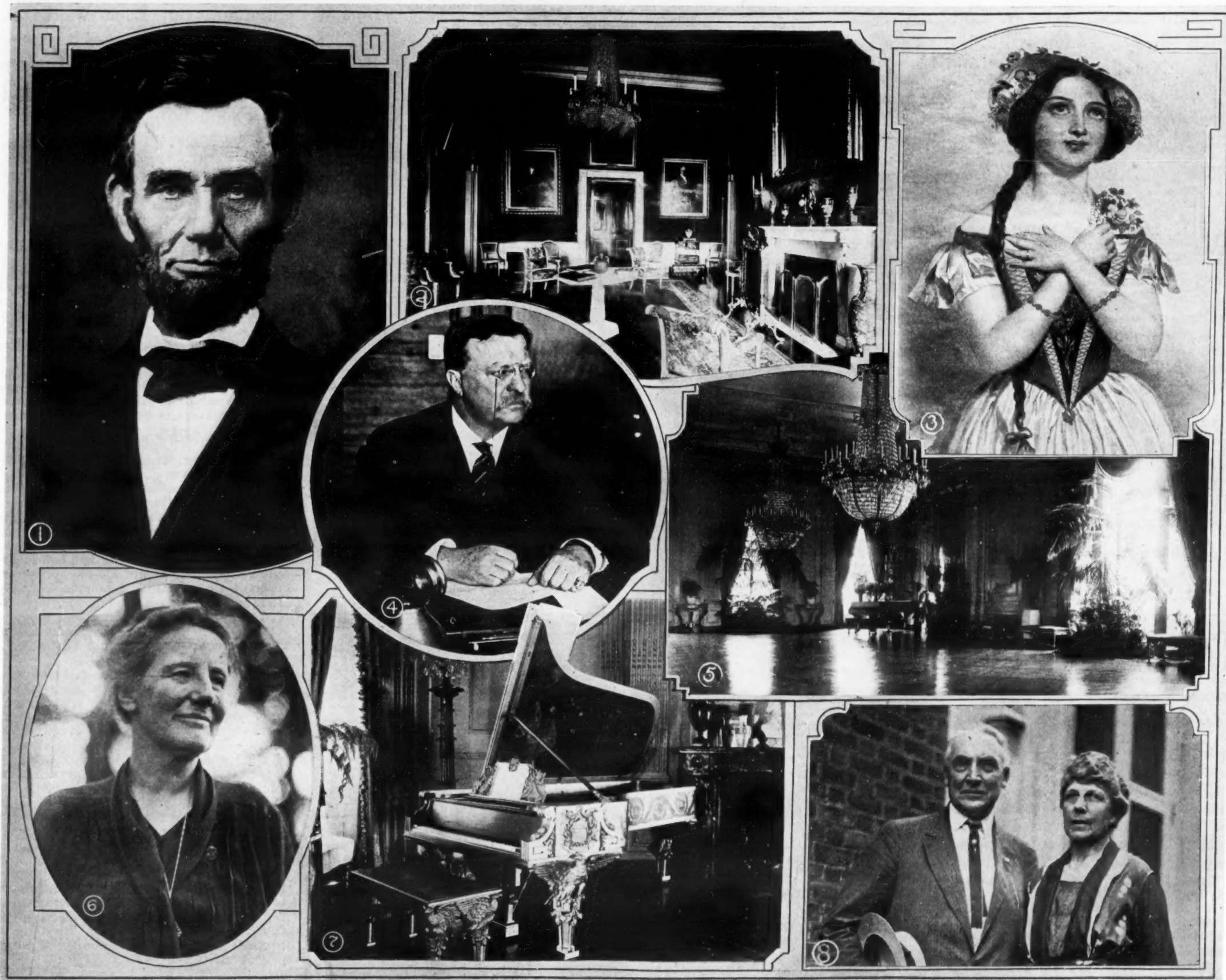
Aeolian Hall, which was bought three months ago by the Schulte Retail Stores Company, has been sold by them to S. K. Jacobs, a real estate operator of New York, at a profit of a million dollars. The resale does not affect the lease of the Aeolian Company, which will occupy the property for from three to five years more. It is said to be looking for new quarters in the vicinity of Carnegie Hall, where the new Steinway and Chickering Halls are located.

### Strauss Quits Vienna Opera After Tilt—Blech Succeeds Him

RICHARD STRAUSS' resignation as conductor of the Vienna Staatsoper, following a disagreement with Franz Schalk, his co-worker, is announced in a copyright dispatch to the New York Times. Strauss had recently signed a new five-year contract, but is said to have wanted to have a freer hand in the direction of affairs and to have been dissatisfied with the reception given his opera, "Whipped Cream." On the other hand, the opinion has been expressed that Strauss has become "too expensive," the cost of producing "Whipped Cream," guaranteed by friends, running to \$20,000. He will be succeeded by Leo Blech who was in America two years ago as conductor of the Wagnerian Opera Company.



# Encouragement of Music Is Tradition Maintained in the White House by Presidents of United States



Photos 1, 4, 6 and 8 © Underwood & Underwood; 2, 5 and 7 © Harris & Ewing

## MUSICAL ACTIVITIES FORM IMPORTANT CHAPTER OF THE WHITE HOUSE HISTORY

1, Abraham Lincoln, in Whose Day Many Songs Were Born of a People's Fervor; 2, Green Room of the White House, Where Guests Invited to Official Musicales Are Received; 3, Jenny Lind, at the Time When She Descended on Washington and Stirred the Capital with Her Wonderful Singing; 4, Theodore Roosevelt, Who Enjoyed Music with Characteristic Heartiness and Set a New Standard for White House Musicales; 5, East Room of the Executive Mansion, Where the Official Concerts Are Given; 6, Mrs. Theodore Roosevelt, Sr., from a Recent Photograph, the First Made Since Col. Roosevelt's Death. A Devout Music-Lover, Mrs. Roosevelt Did Much to Develop Musical Life in the Home of the Presidents; 7, Gold Piano Presented to the Nation by Steinway and Sons During the Roosevelt Régime and Used Ever Since at Official Musicales; 8, The Late President Harding and Mrs. Harding, Who Proved Themselves Enthusiasts for Music When Occupying the White House

By DOROTHY DE MUTH WATSON  
and R. M. KNERR



WE left the story of the White House and its music in the régime of President Tyler, last week, and brought our first article to an end, with a glimpse of President Calvin Coolidge and Mrs. Coolidge in the Executive Mansion. It would be fitting to pick up the thread of our brief history with the descent upon Washington of Jenny Lind.

This was in 1846, when James Knox Polk was President, and the "Swedish Nightingale" was in her prime. All official Washington turned out for a gala performance, but Daniel Webster, one of the brilliant statesmen of his day, arrived late from a dinner party.

In honor of the statesmen who were present Jenny Lind sang, as an encore, "Hail Columbia." Webster was on his feet in a minute and added his powerful bass voice to hers in the chorus. Mrs. Webster did all she could to induce her husband to sit down, but he persisted,

repeating his effort at the close of each verse, and with the last strain made the songstress a profound obeisance, waving his hat to her at the same time. Miss Lind courtesied, Webster repeated his bow, and this little comedy of etiquette was kept up for some minutes to the great delight of the audience present.

But this is a little divagation, an incident apart from the White House. The later period of the Polks was a somewhat severe one socially, for dancing, and with it, of course, light music, was banished from the President's home. In the administration of Zachary Taylor, however, large receptions were re-

sumed. In this period the waltz had begun to assert its "diabolical" hold on the beaux and belles to the scandal of some of the older adherents of "square dances."

Indeed, it was owing to one of General Taylor's own exploits (he was the hero of the "Black Hawk," a famous encounter) that a waltz which was long popular had its inspiration. The "Black Hawk" Waltz still survives in some old collections of polite pieces for the piano, with which the young ladies of a few generations ago used to dally. And when the veteran general himself assumed the social rôle of host, he carried

it off with such eminent success that he amazed his military associates by his grace in the ballroom.

The polka, which had its birth in peasant festivities in Czechoslovakia, swept the drawing-rooms at about this period. In the 'fifties it invaded America, and the piquant hopping measure busied whole grave assemblies in hoops and tight trousers. The schottische was another later importation, and soon the days of "square" dances were numbered.

### Under Fillmore and Buchanan

When Millard Fillmore became President he brought a great lover of music to the White House in the person of his wife. And then, their daughter, Mary Abigail Fillmore, was renowned as one of the rarest and most exquisite personalities who ever brought sunshine into the Executive Mansion. She was the mistress of many accomplishments and possessed a thorough practical education, having been graduated as a teacher from the State Normal School of New York. A French, German and Spanish scholar, she was also very proficient in music. Mrs. Fillmore was never so

**THE WHITE HOUSE** has always been recognized as a home where music is eagerly welcomed. Before the historic Executive Mansion was built, the Presidents, from General Washington on, established a tradition for their successors in a patronage and love of music. This tradition has been carefully preserved down to the present day; indeed, it has grown in strength. In an article published last week we presented some account of music in the White House, and in the accompanying article this interesting chapter of official history is concluded.

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# Italian Composers Are Seeking New Paths

**Tullio Serafin, Who Comes from La Scala to the Metropolitan Opera House, Tells of Contemporary Activity in the Creative Field—Sees Old Roads of Opera as Blind Alleys**

(Portrait on front page)



HERE has always been a prophecy in the theater that some day, in this age of specialization, there would come a versatile artist, not just a director or a scene designer or a lighting expert, but an authority in all the fields. Gordon Craig has always held this ideal up for himself and his fellow artists in the theater and in the opera house. Massenet in his memoirs speaks of a talented young man who combines the ability of a great conductor with the feeling of a dramatic régisseur. He is not a prophecy. His name is Tullio Serafin and he is the new Italian conductor of the Metropolitan Opera Company.

In an iron-grilled sanctum at the Opera House Tullio Serafin sat on a little wooden bench and talked of Italian composers and public taste, of stage lighting and his little daughter Victoria, of his prejudices and his enthusiasms, for, like all critics of discrimination, he

admits that he has both. His eyes flashed, his benevolent smile broadened, and the little gray man and the little drab room were absorbed by his own vividness and excitement.

"I am chez moi here," he explained. "There is none of the strangeness of a new country and a new theater. I have known everyone for so long. I worked

as the women. They have beautiful voices, carefully trained, and they are so ambitious. They study all the time. I think the American singer is coming more and more to the front. They work hard and they are not satisfied with just a few light rôles in French or Italian operas. A great many of them are Wagnerian singers, and good ones."

THE revival of interest in the symphony orchestra among modern Italian composers has been frequently commented on as a development not a little strange in a country so devoted to the lyric stage. Tullio Serafin, conductor, declares that the opera as a form is not popular among his compatriots in the creative field because the public prefers to patronize the old works. Audiences are happiest when they know their arias, he says, and, paraphrasing the old saw, he contends that "familiarity breeds enthusiasm." Mr. Serafin's views on music and the theater are set forth in the accompanying article.

with Mr. Gatti at the Scala when he was director-general, and I got my big chance to substitute for Toscanini. And it was his father, Senator Stefano Gatti-Casazza, who gave me my first job as conductor-in-chief of an opera house, the Comunale of Ferrara, where he was president of the theatrical commission. And the singers; I know most of them well. Gigli and Bori made their débuts under me at the Scala. Martinelli has sung under my bâton again and again. And I had also the pleasure of conducting Eddie Johnson's premiere at Turin, when he was Edouardo di Giovanni. He is a charming fellow and a fine artist. "There are many fine American artists in Italy today. Not so much the men

Tullio Serafin is an Italian, but a level-headed Venetian, not a blithe Neapolitan. He is interested in Italian opera, but only in so far as it has a future. "The encouraging part of it to me," he says, "is that the Italians are not working in a school. Pizzetti is not like Alfano, and Casella and Malipiero and Respighi are all modernists but each in his own way. They are all seeking new paths. They must. There is no hope in following the old ones. They are blind alleys. All that is over. We can never excel the lyricism of Bellini or the dramatics of Verdi or the force and power of Wagner. Each reached the peak in his field. We must build new peaks on old foundations. That is what the young com-

**Distinguished Conductor Declares Modernists Form no School, But Each Works in His Own Way—Has Appeared as Symphonic Leader But Prefers Opera—Unifying a Production**

posers of today are trying to achieve. "They are not writing much opera, for very good reasons. First of all, one must be more than a musician to write an opera. One must be of the theater. And second, the public does not patronize new operas. Familiarity breeds enthusiasm in audiences. They like to know an opera, to recognize the arias. They come for amusement, not art. It takes too much conscious effort and energy to listen to one new work after another. That is why there are so few new operas and so much symphonic and chamber music among the moderns. The appeal is to a sophisticated audience, to a New York audience, for I believe that never was there a city with such a demand for artistic achievement and such an appreciation of it."

## Cosmopolitan in Taste

At one time Mr. Serafin was a symphonic conductor. At the National Exhibition in Turin he conducted in a concert series with Hans Richter, Toscanini, Martucci, Mancinelli and others. He was at the Scala for five seasons, during one of which the management was entirely in his hands. He has conducted opera and concert in all the principal cities of Italy, in Paris, London, Madrid, Havana, Lisbon and Buenos Aires. He is a thorough internationalist in art, a cosmopolitan in taste. He goes to symphony concerts. He would rather conduct at the opera.

"There is no difference in the actual technic of conducting at a concert and at the opera," he says. "You have to know your music, that's all. But for me there is something in the opera house that is lacking in the concert hall. It is the appeal of the footlights. I have the theater in me. Any operatic conductor must have. I believe in the effect of tone colors. The wrong kind of lighting can ruin the mood of the music."

"When I want a certain atmosphere and they give me a red light instead of a blue, it is fatal; so I must be something of a light director on occasion, and a régisseur. Stage directing is fascinating to me. To round out the characterizations on the stage as you do those in the orchestra, to combine the two, to produce a harmony and unity of interpretation, that is art."

## Montemezzi Is Good Theater

He does not think he will have to change his standard for America. Audiences at bottom are the same the world over. New York has the advantage of having more than one. At the Metropolitan he will conduct a large repertoire of familiar works and the premiere of "Giovanni Gallurese." "It is Montemezzi's first opera," he says, "and I conducted the first performance of it, as I have of all his operas. It is much simpler than 'L'Amore dei Tre Re.' It is younger. It is intensely dramatic, almost melodramatic—Montemezzi is always good theater—and it is lyrical, tuneful. It has not the subtlety of the later work, but it is in very much the same style. Montemezzi's music has undergone no radical changes since then."

America will probably like it, Mr. Serafin thinks. He doesn't know America. He has never even heard jazz. "Casella told me in Paris," he says gleefully, "that I had a treat in store for me in New York. 'You will hear,' he said, 'something very strange; something the like of which you have never heard before.' He tried to describe it to me. He succeeded in whetting my curiosity, but not in satisfying it. I cannot even imagine what it is. I have heard it only on the phonograph, but I am sure I will like it, because it must be alive, it is of today, pulsing, throbbing, vibrating. It is youth, and youth has strange whims and fancies."

The new Italian conductor at the Metropolitan is also young—in his early forties—but to him youth is embodied in

# Rosa Raisa Will Create Rôle of "Turandot"

"ONCE upon a time there was a little girl who wanted to be a prima donna. She was very, very poor, but a kind lady came along and gave her the money to go to Italy. She went to a great teacher, who mothered the little girl and saw that she had enough to eat, and showed her how to sing."

"And then she grew up and sang in a big opera house and made such a success that she went around the world singing in one great city after another. And whenever there was a new part to sing in a new opera they sent for her and she traveled all the way back to sunny Italy to gain new triumphs. She not only won success but romance, for she married the handsome young baritone and they went to the opera house together, and sang together, and lived happily ever after."

"It sounds like a fairy tale, doesn't it?" says Rosa Raisa. "But it's really true. I am more surprised at it than anyone else. Everything seems to be coming to me, but I have worked for it for long years. I have just come back from Milan, you know. I went there for the premiere of 'Nerone.' So much excitement, such enthusiasm, it was like a dream, and I'm going to have another one next spring. I'm going back to the Scala to create the name part in 'Turandot,' Puccini's new opera, and my husband, Giacomo Rimini, will be in it, too, and Edith Mason—we're all going over together and study our parts on the boat."

"That's how I learned Asteria in 'Nerone.' The animation in her voice and face suddenly disappeared. "It was the most terrible experience I ever went through, but it taught me one thing, that one can drown sorrow in work and that often you do better work for your sorrow. Maestro Panizza went with us when we sailed for Italy, for 'Nerone.' I was to coach with him aboard ship. I got my part just before I sailed. The third day out Mrs. Panizza died. It was terrifying. She slipped away before our eyes. We had eight days more on the boat. I had to learn my part before we landed. We worked day and night, Maestro Panizza and I. I could hardly stand the strain. I don't know how he did. And I learned Asteria. I was ready for the final rehearsals when we arrived."



Photo by International

Family Reunion—Rosa Raisa, Soprano, and Giacomo Rimini, Baritone, Her Husband, with the Prima Donna's Father, Hershell Burnstein

"Toscanini is marvelous and his production of 'Nerone' was everything you read about it. I cannot wait for 'Turandot.' You know it is one of the old Commedia dell'arte stories of Turandot, princess of China. She is everything that Asteria was not—cold, dignified, aristocratic. The whole thing is a gorgeous pageant: the settings, the costumes. I am going to make a special trip to San Francisco to get my costume in the Chinese quarter. It is the only place outside the Orient where you can get the real thing: the headdresses and jewels and gilded robes. The music? It isn't finished yet, but we do not worry. Puccini will write Puccini music for it,

that we know."

Mme. Raisa sat looking out the window at the lights and shadows in Central Park. "I have to leave your New York soon," she sighed. "I don't want to. That's what I'm saving my money for, to buy a house in New York. I would live here six months in the year and at our villa at Verona the other six months. But I'm not rich enough to have two houses yet. I must go back to Chicago. I am very happy to go. Do you know why? Do you know who is going to be there? Toti dal Monte. We were together when we were little more than children. We studied with the same

(Continued on page 32)

(Continued on page 37)



# Carrying Classicism Into the Futurist Camp, Nicholas Medtner Comes to Win New Worlds

[EDITORIAL NOTE.—Joseph Yasser, whose article on Nicholas Medtner is printed herewith, is a well-known Russian organist and is considered an authority on composers of the modern Russian school. He succeeded Professor Sabanieff at the Moscow Conservatory, of which he is a graduate, and was organist at the Imperial Opera in Moscow, where he appeared as soloist under Serge Koussevitzky. In 1920 he toured Russia and Siberia with the State Quartet, going later to Shanghai, where he appeared as soloist at the municipal concerts and where his piano quintet had its first performances. In the two years he spent in China, he made a thorough study of the Chinese harmonic system and of modern and ancient native music and instruments. He has published an absorbing and informative book on this subject. He came to America last year and has been heard in organ recitals in various parts of the country. Mr. Yasser became acquainted with Nicholas Medtner, the man and his music, in Russia and, as his interpretation of them shows, has a clear understanding and appreciation of both. *MUSICAL AMERICA* presents Mr. Yasser's analysis of Medtner's career and craft to its readers, to familiarize them with the work of a man who has gained an enviable reputation abroad and who will present his compositions for the first time in America, this season.]

By JOSEPH YASSER

**N**ICHOLAS MEDTNER for the first time came to the fore as a composer about twenty years ago, but was not recognized until a considerably later period of time. The reason for this can be easily understood by anyone who is but little familiar with Medtner's compositions and who has observed the evolution of music in Russia during the last two decades.

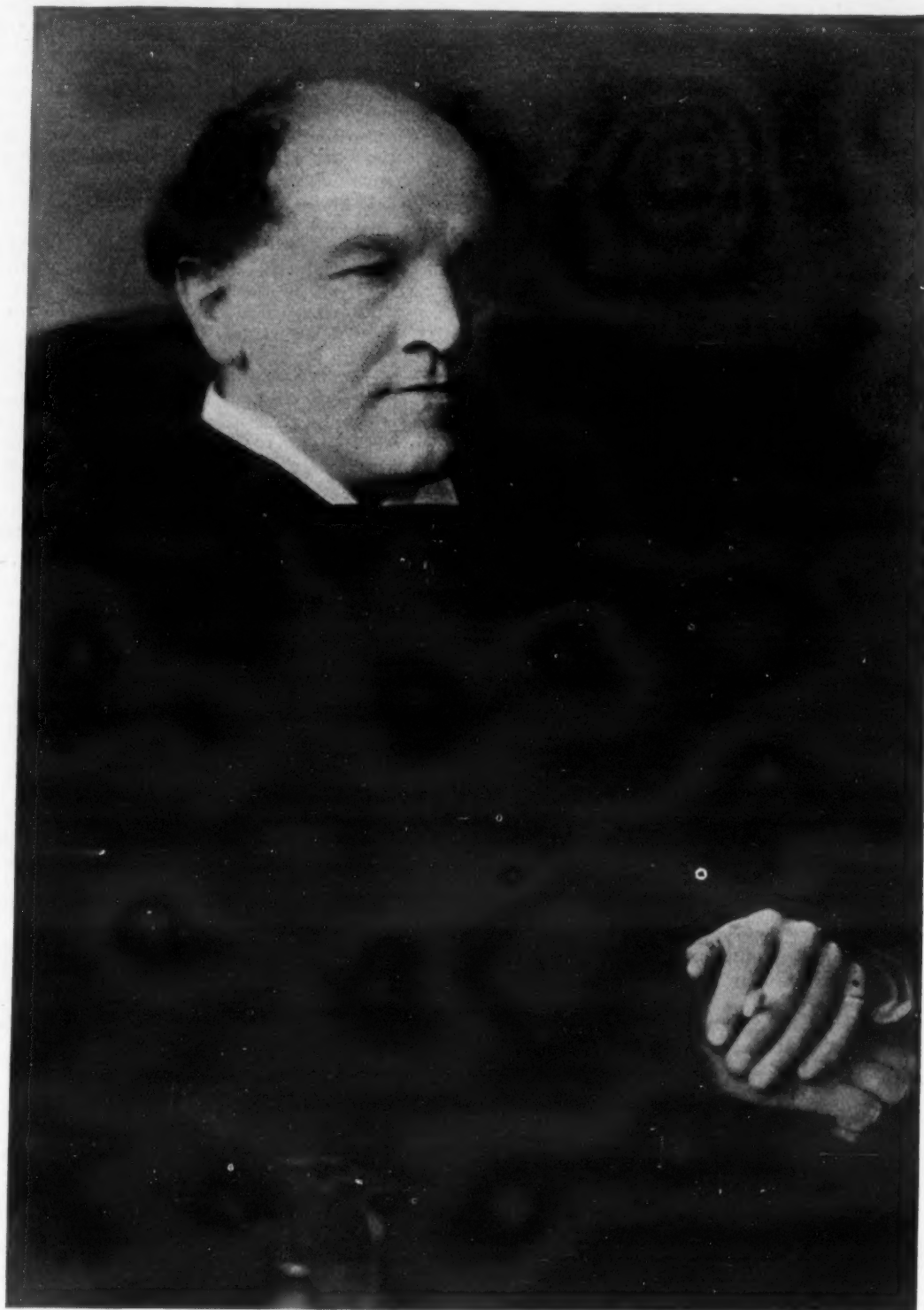
The first period of Medtner's creative activity coincided in Russia with an epoch of general inclination to the music of Scriabin (whose great influence in the history of music is at present indisputable) with an epoch of revaluation of all musical principles, traditions and creeds and the shattering of former idols which hitherto had been so ardently worshipped and to which all have been so profoundly indebted.

The effect of Scriabin's music was at that time so powerful that not even some composers of the older generation escaped it, but principally, of course, it made itself felt among the younger composers. Many of the latter quickly learned the most characteristic harmonic combinations of Scriabin which, however, were much more daringly used by them than by Scriabin. As is usual in such cases, they also became much more intolerant toward music that to them was not sufficiently extreme and novel. "Modernism" became the standard of the musical youth, who in his fanaticism is always "more royalist than the King and more catholic than the Pope himself!"

## Medtner and the Modernists

It is no wonder, therefore, that under such circumstances the number of admirers of Medtner's music was at first very limited. What played a great part in this timid adoption of Medtner was the fact that many musicians hesitated to recognize him for fear of being considered backward by their contemporaries. They were more prepared to accept any hysteria as a real art than to recognize a composer who had courage enough not to depart from musical traditions and who used the principle of tonality when it generally seemed without doubt that all creative possibilities within the limit of the diatonic scale were absolutely exhausted.

But if it was comparatively easy not to recognize Medtner's music, it was much more difficult to pass it by in silence. With every new composition, Medtner gained more and more adherents who came to the belief that they had to deal, not with a conservative (as Medtner was often called), but with a



Nicholas Medtner, the "Russian Brahms," Famous Composer and Pianist, Who Has Arrived to Introduce His Music to America

very peculiar pioneer; that his music was not simply a belated revival of the past, but a creative stride into the future; not a reminiscence of the classicism, but rather its rebirth.

In order to characterize Medtner's art, the terms, academic, eclectic or neo-classic were used. However, these common determinations, usually applied by many to new and complicated phenomena (probably to avoid their tiresome examination), did not wholly cover the music of Medtner, who, without effort, had overthrown all these opinions, one by one, with each new musical triumph, gradually captivating his opponents and finally compelling them to believe in his artistic merit.

The majority of advanced musicians have today changed their unfavorable opinion of Medtner, whose name is now placed by them alongside the greatest masters of musical art. As an example, it will suffice to quote an eminent Russian critic (Leonid Sabanieff) who, being a modernist in his tendencies, formerly was an opponent of Medtner's music. Today he writes: "Among the contemporary composers, the most profound is Medtner, who seems to be also the most perfect in that phase of art which, as the experience of the past shows, is utterly able to withstand the effects of time. He will survive, therefore, many of those who are now plucking the flowers of fame and are being quoted upon the market as geniuses."

## Resemblance to Brahms

Medtner's fate is not unique. It is a well-known fact that the same experience was lived through by almost all great musicians, and that usually most significant events find their proper valuation after a lapse of time. This applies mainly to those composers who in

However what most of all unites these two composers is not so much their music as their artistic principles. Brahms' unrestrained devotion to his art, regardless of hostility of Wagner's followers, his rare musical culture which approaches that of Schumann, his supreme craftsmanship with a certain silent scorn of the dilettantism, that associate the name of Brahms with the greatest masters, Beethoven and Bach, are equally characteristic of Medtner. In many respects, Medtner appears as a direct musical successor of all these composers, rather than their epigone. All those means used by Bach, Beethoven, Schumann and Brahms to carry out their ideas are also applied by Medtner, but are transformed according to his own artistic interpretation. The polyphonic art of Bach, the monumental proportions of Beethoven's compositions, the rhythmical ingenuity of Schumann, the simplicity and logic of Brahms' writing—all these are readily found in the compositions of Medtner in a marvelous completeness and in a form peculiar to him.

## A Master of Form

Is it necessary to add that all the enumerated technical means do not serve Medtner as the ultimate objects, but are organically blended with the musical elements of his works? The contrapuntal art is brought by Medtner to such a point of perfection that it sometimes seems to come to him as second nature—the language in which he speaks.

The simultaneous combination of several musical themes reveals in Medtner's compositions something more than a contrapuntal work accessible to many who study this art. It is not a simple joining together of themes, but an ideal blending in the deepest sense of the word. Also the themes themselves can never be forgotten—they are so original and simple at the same time.

Medtner's architectonic is often compared to that of Beethoven. One can therefore readily understand what summits are reached by Medtner in the construction of musical forms. Similar to Beethoven, form in the music of Medtner does not appear as an artificial mold into which the musical contents are poured, as into a ready vessel already constructed for this purpose. In other words, form does not take precedence over content, but is created by the latter each time, thus being as much varied as the contents themselves. Here lies the difference between genuine musical form and artificial construction. While the latter are nothing but purely mechanical repetitions of each other, the former may only resemble, but never be absolutely identical. If the artificial constructions in music can be compared to the lifeless faces of dolls, produced by a common stamp, then the organic musical forms are comparable to faces of living beings, each of which outwardly bears a marked resemblance, representing a separate and distinct image.

The sonata form, so skilfully worked out by Beethoven, finds in Medtner added proof of its vital capacity and inexhaustibility. There are about a dozen sonatas written by Medtner to date, each of them being quite original and independent in its formal structure. This number includes, besides his piano sonatas, also the only sonata for the violin and piano and his new sonata for the voice and piano (so called "Sonate-Vocalise," recently sung in Berlin by Anna El-Tour—an excellent interpreter of Medtner). Among his other compositions in sonata form, there is a very peculiarly conceived piano concerto written in one continuous movement in which the usual "development" section is represented by a series of greatly complicated and rhythmically exquisite variations.

The rhythmical variety of Medtner's music is boundless to such an extent that for many it is almost the chief trait by which its author is so easily recognized. Indeed, no composer, with the possible exception of Schumann, reveals to the same extent as Medtner, his most intimate individuality in the rhythm of his music. The rhythm of Medtner is full of the deepest meaning and never appears as a forced ornament expressing

their art do not submit to the dictates of history, ones who shatter the established principles ere yet the epoch which paved the way for them came to its ultimate accomplishment, or others who evolve their ideas slowly and steadily when their musical environment tends to an impetuous revolution. Such was the case with Medtner to whom Scriabin and the modernists were for a time preferred by the general musical opinion. The ecstatic prophecies of Scriabin then corresponded more to the current musical tendencies than the concentrated meditations of Medtner; many years were necessary before the latter could gain first the musicians and then the wider circle of music followers.

It will be recalled that at an earlier period another composer underwent a similar experience. It was Brahms who during the wave of enthusiasm for Wagner could not attract to the same degree the attention of the musical consciousness of the time. Now, after many years, when Wagnerism in many respects has lost its sense of novelty, it will not be amiss to offer the opinion that musicians all over the world are drawn more to Brahms than to Wagner, whose historical rôle in music is more important.

This similarity of Brahms' and Medtner's fate undoubtedly results from the innate spiritual nearness of these two composers, who in different musical epochs provoked the same opinions and discussions. It can also be stated with certainty that the example of Brahms and the vitality of his music, which was able to resist the acid test of time, taught many to be more considerate in their judgments of Medtner and that the latter, in his turn, increased the interest of Russian musicians in Brahms, who hitherto had often been accepted by them merely as a "historic luxury."

[Continued on page 24]



# Singers Give Bulk of Week's Recitals in New York

EIGHT debutants were heard last week in New York's concert rooms, these including three singers, two violinists, two pianists and one dancer. The last-named was Tamar Karsavina, who was one of the most popular artists in Petrograd before the fall of the Romanoffs. The pianists included Winifred MacBride and Hyman Rovinsky; the violinists, Nathan Abas and Jascha Fishberg, and the singers, Joyce Bannerman and Chaim Kotylansky. Added to these, Clara Clemens began her series of seven historical recitals, Florence Mulford reappeared after several years and Eva Gauthier gave one of her unique programs. Other well-established favorites, such as Ralph Leopold, Albert Spalding, Elena Gerhardt and Josef Lhevinne reappeared, all drawing large audiences. Mischa Leon, who was heard some years ago in opera, made his first New York appearance as a recital artist.

## Clara Clemens Opens Series

Clara Clemens, mezzo-soprano, gave the first of her series of seven recitals illustrating the development of song in the Town Hall on the afternoon of Oct. 27. The program was composed of Folk-Songs of France, Germany, Sweden, Italy, Russia and Scotland, all well chosen and for the most part unfamiliar. The opening number of the French group, entitled "Leonore" either originated in Grétry's "L'Amant Jaloux," or was used by the composer as a serenade in the work. In the German group, the "Schwäbisches Tanzlied" and "Im Wald bei der Amsel" were especially interesting. The Swedish Lullaby so caught the fancy of the audience that Mme. Clemens had to repeat it. It was in this particular song that Mme. Clemens did what was perhaps the best singing of the afternoon. Throughout the recital Mme. Clemens sang with the intelligence and good taste that has always characterized her work. The audience was exceedingly appreciative. Walter Golde played beautiful accompaniments. J. A. H.

## Bertha Farner Makes Début

Bertha Farner, a mezzo-soprano unknown to New York, made her début in Aeolian Hall on the afternoon of Oct. 27. Miss Farner is the possessor of that rarest of human voices, a true mezzo-soprano, which is to say, it is neither a contralto with no low notes nor a soprano with no high ones. In its low register it never sounds like a contralto nor in its high register does it resemble a soprano. It is, in very fact, a real mezzo. Miss Farner also sings with that vague thing known as "style"

and while exception might be taken to her choice of songs in several instances, the program in the main was good and well sung. Beginning with a "Grand Air de Venus" by Rameau and continuing with Scarlatti's "Sento nel Core," Miss Farner established herself as master of the dignified classical style requiring perfect legato and good breath control. In the Butterfly air from Campra's "Les Fêtes Venitiennes" she was less successful, as the song is more appropriate to a light soprano voice, also Miss Farner sang it too fast. The slow coloratura of this song is its *raison d'être*. The same might be said of the great aria from Bach's "Pfinst Cantata," which, however, was well sung according to the artist's conception. Songs of Brahms, Ries and Erich Wolff in this group were also well done. In her French group Miss Farner sang with excellent diction. Her final group in English was interesting and well presented. Charles Albert Baker was the accompanist. J. A. H.

## Edmund Burke Acclaimed

Edmund Burke, bass-baritone of the Metropolitan, who was heard in recital last season in Aeolian Hall, reappeared before the concertgoers of New York in the Town Hall on the evening of Oct. 27, presenting a program of unusual interest and singing it very beautifully from start to finish. Beginning with arias by Handel and Lulli, Mr. Burke sang with

good tone, showing that he did not need to "work into" the program. The humorous song of Charon from Lulli's "Alceste" was a delightful piece of buffo singing. The second group in German contained songs by Wolf and Brahms, "Wie Melodien" by the latter being especially appreciated. Schumann's "The Two Grenadiers" was given as encore. The third group, in French, was of high interest all the way through. "Le Bucher of Alexis de Castillon" was an excellent bit of atmosphere, and Delibes' "Bonjour Suzon," given with such delicacy that it had to be repeated. The final number of the group was "Quand la Flamme de l'Amour" from Bizet's "The Fair Maid of Perth" beautifully given with fine tone and dramatic force. To this Mr. Burke gave as encore, "Drink to Me Only," winning salvos of applause. In the fourth group the Irish Folk-Song, "Kitty of Coleraine" was delightful and had to be repeated, as did Ida Bostelman's "Love Goes and the Wind Blows," a fine song, by the way, sung for the first time. Deems Taylor's "A Song for Lovers" and Buzzi-Peccia's "Come Buy," completed the program after which there were several encores. Ludvik Schwab was at the piano. J. A. H.

## Beethoven Association

That unique and valuable organization, the Beethoven Association, began its sixth season in Aeolian Hall on Monday evening of last week with a notable program notably interpreted. The composers represented were the famous trinity of B's, and the works elected were as follows: Brahms' Piano Quartet in C Minor, Op. 60; two arias for baritone, violin and piano by Bach, and the same master's Concerto in D for piano, violin, flute and string orchestra; and Beethoven's Sonata in G, Op. 96, for piano and violin.

The quartet was performed with rare feeling, style and impeccable technic by Harold Bauer, Paul Kochanski, Albert Stoessel, and Felix Salmond. In a performance so balanced and rounded, so thoroughly even and delightful on every

side, it would be invidious to single out any artist for special mention. To Mr. Salmond's lot, however, came the good fortune of one of Brahms' most beautiful melodies, that which opens the Andante, and he played it divinely. Mr. Kochanski's violin performance was a joy. Mr. Bauer was, as always, a master of the music and the piano, and Mr. Stoessel did full justice to the important viola part. The artists were warmly applauded, and with good reason.

Fraser Gange, who sang the two baritone arias of Bach, with Mr. Kochanski playing the violin, and Harold Samuel, that remarkable Bach exponent, at the piano, is thoroughly versed in the vocal style called for by this type of music. It is formidable music, and none too grateful, but the singer and his confrères made it thoroughly enjoyable by their musicianly work. Both arias were from church cantatas: the first, "Hier in meines Vater's Stätte" from "Wo Gott der Herr"; the second, "Gleich wie die wilden Meereswellen" from "Liebster Jesu, mein Verlangen." Like the opening number, they were ardently applauded.

It is difficult to temper one's expression in discussing the masterly interpretation of the Beethoven Sonata by Mr. Kochanski and Mr. Bauer. The composition itself is a thing of pure joy, blithe and radiant from the first gracious trill to the coda. It was given with penetrating art, devotion, and perfection of detail. A performance such as this is rare indeed, and will always be rare, since it is infrequently that such artists are found in association. For musicians it was an object lesson; for laymen, a revelation of artistic restraint, combined with a delicate balancing of emotional values.

To conclude, there was the fine concerto of Bach, given under the baton of Leopold Auer, by Mr. Samuel, Mr. Kochanski, and George Barrère, flautist, assisted by a small orchestra of strings made up of well-known musicians. Here was another disclosure of classic beauty, unmarred by excess or extravagance of any sort; a model performance that sent the capacity audience home delighted and instructed. P. C. R.

## George Morgan in Artistic Recital

George Morgan, baritone, who has been heard in recital in New York and elsewhere, made his first appearance in Manhattan this season in the Town Hall

# Tullio Serafin Makes American Début as "Aïda" Opens Season at Metropolitan

[Continued from page 1]

don, the Colon in Buenos Aires and the Théâtre des Champs-Élysées in Paris.

## A Distinguished Performance

In featuring Mr. Serafin, Mr. Gatti-Casazza did an interesting thing which worked out well for everyone concerned. The soloists, all of whom have been heard many times in the parts in which they appeared, were on their mettle to do their best, the orchestra played with a unity that was delightful to hear, and the chorus sang as an individual. The result was a performance of an excellence seldom equalled and never surpassed in the house in a number of years.

The cast included Elisabeth Rethberg in the name-part, Margaret Matzenauer as Amneris, Giovanni Martinelli as Radames, Giuseppe Danise as Amonasro, José Mardones as Ramfis, Louis d'Angelo as the King, with Giordano Paltrinieri and Phradie Wells as the Messenger and the High Priestess respectively.

The Prelude was well played and the first two scenes went well, but it was not until the opening scene of the second act that Mr. Serafin's witchery became evident. Little phrases in the duet between princess and slave took on new meaning and unknown beauties leapt from the orchestral part of the score. The Triumph Scene was thrilling and, though it might be said that the orchestra sometimes over-balanced the singers, the concerted finale had a "lift" to it that literally brought the audience to its feet as the curtain fell. Mr. Serafin was called before the curtain with the singers and was accorded an ovation that was literally a whirlwind.

From that point onward the performance was amazingly interesting. Mr. Serafin has speeded up the entire score and, while in one or two places the new tempi seem a little drastic, the effect as a whole is revivifying in some spots that had become dull through over-familiarity.

The work of the soloists from start

to finish was impeccable. As has been said, no one being starred, all worked together for the glory of the performance itself and the result was superb. There was no vestige of nervousness, no slackness of taking up cues (Mr. Serafin probably saw to that!) and everyone was in good voice.

Mme. Rethberg's singing from beginning to end was of a crystal purity and she was dramatically good in spite of some fearsome costumes and braids of hair tressed as Eleanor of Guyenne might have worn it. Her "O Patria Mia" won salvos of applause and in the final duet the high pianissimos were of exquisite beauty. Mme. Matzenauer's Amneris had a queenly dignity as well as womanly passion and she was dramatically fine throughout, singing superbly, particularly in the Judgment Scene.

Mr. Martinelli's "Celeste Aïda" brought shouts of delight from the house and throughout the opera his singing was very fine. So also, Mr. Danise in the rôle in which his American début was made. The duet with Aïda in the Nile Scene was magnificent. Mr. Mardones made a sonorous and sinister Ramfis and the other rôles were well sung.

At the close of the opera the artists and Mr. Serafin were again recalled and kept bowing for many minutes before the audience could be satisfied.

## Fellow of American Academy Sails for Study in Rome

George Herbert Elwell, who has been appointed a fellow of the American Academy in Rome, sailed for Italy on Nov. 4. Mr. Elwell, who was born in Minneapolis, has been studying in Paris under Nadia Boulanger for the last three years. He has composed a number of works, among which is a piano quintet, which was played by the Pascal Quartet, with Mr. Elwell at the piano, at Fontainebleau last April. A piano sonata has also been heard in Paris. A symphonic poem, "The Centaur," has not yet been performed. Mr. Elwell studied under Ernest Bloch in 1919.

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[Continued on page 17]

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Dear MUSICAL AMERICA:

By the time these lines appear in print an anxious country will have decided on the identity of the next resident of the White House and, what is more important than mere politics to the opera-lover, the opening night of our Metropolitan will have inaugurated Mr. Gatti's promising new season.

I wouldn't venture on a political forecast, but I do unreservedly predict a star year at the Broadway temple under the stewardship of that silent, strong gentleman, Giulio Gatti-Casazza.

Your columns have described the Metropolitan repertoire in minute detail so that I can only add my own voice of approval for the broad scope of Mr. Gatti's prospectus.

While the Italian works must naturally predominate by act of Providence, as it were, on account of the overwhelming weight of numbers, I find the repertory, I confess, quite catholic in range.

As to the artists, I maintain my faith in the director's choice and furthermore I shall patiently await the unfoldment of this new season.

My one regret is that no American composer as yet has come forward with a new opera worthy of Metropolitan production. Our leading opera house is no mere laboratory for our composers; only an opera comparable to the best efforts of recognized craftsmanship can be produced at the Metropolitan.

As the American section of the International Society for Contemporary Music can testify, it is not exactly an easy task to discover compositions worthy of being produced at the Salzburg Festival each summer. Last summer, you know, America was not represented at all. Well, it must be an even more difficult task to find a score in the complicated form of opera.

Altogether, it looks like a jolly season ahead except for the lack of a native work.

The visitor who visits Boston for the first time is always bewildered by the strange sight of countless persons carrying mysterious little leather bags. Almost every being in Boston seems to be swinging one of these jaunty little satchels—business man, schoolboy, professional man—all ages, types and classes are devoted to these cow-hide containers.

I stood opposite the Common at Boylston Street and counted twenty men, women and children passing; seventeen were lugging this mystic appendage of

the true Bostonian. Determined to discover the use of the omnipresent pendulum, I followed a courtly old gentleman for a couple of blocks. He was of a suspicious nature and hastened his pace. But it seemed to me that the contents of his gingerly-held Boston bag tinkled liquidly.

Then I wandered in the vicinity of the New England Conservatory. The avenue was filled with lofty-browed youngsters, each gripping a bag. I recognized something of a Ditsonian shape protruding, so I easily solved the mystery in this instance—at least in part. The students used their bags, among other purposes, as the repository for their Chadwick, MacDowell and Debussy scores.

Finally I solved the whole mystery of the Boston bag.

The streets in Boston, you see, are so winding and devious that even the native sired in the shadow of the Library is likely to be lost when he ventures in strange sections of the city. Not even Philip Hale, H. T. Parker or Olin Downes (now transplanted to a happier soil) would dream of exploring an unfamiliar sector of their own Athens without a well-stocked Boston bag. To go abroad in Boston amid the labyrinthian lanes and alleys without a bag filled with provisions would be unthinkable. Hence every Bostonian carries a Boston bag to guard against the fearful possibility of being lost in the wilds. I remember seeing no less a personage than Calvin Coolidge wielding such an emergency sack. It was a lean-looking bag, rather worn and caved-in.

I wouldn't be surprised if that same ascetic bag is in the White House today.

\* \* \*

New Yorkers regard the Boston bag disdainfully; no one except a few music students and tenors affect such a possession.

New York's taste clings to brief-cases; neat, efficient flat leather portfolios, sleek and shiny.

Your Chicagoan goes in for canes; large, clubby sticks.

Fred Stock, General Dawes the violinist, Carl D. Kinsey, Insull and most other Chicagoans all are addicted to these utilitarian companion-pieces.

Kansas City, I hear, is enthusiastic about bulky, over-sized canes with hollow centers.

Los Angeles' sons have a weakness for balloon tire tortoise shell spectacles.

As I said, no true New Yorker follows the Boston custom. Hence I have always admired the courage of Lawrence Gilman's associate on the *Herald-Tribune*, Francis D. Perkins.

This critic would no more be seen on a public street without his Boston bag than he would, say, without his hat. For several years I have pondered over the matter.

Unlike Boston, there is no danger of losing oneself in New York. No person ever saw Mr. Perkins open his bag. That is, until last week. Then a musician, who is one of the countless emissaries and spies engaged by this department, saw Mr. Perkins open his satchel. Our informant peeped in and saw the outlines of many pieces of music.

Again New York triumphs over Boston; proving that denizens of Beacon Hill are concerned with mere alimentary matters; the Metropolis goes in for Art.

\* \* \*

Serge Rachmaninoff, who has quite some little reputation as a composer and pianist, arrived last week from Europe. He gave but a very short statement to the newspapers on his arrival, but one very much to the point. He said that he is completely sick of his Prelude in C Sharp Minor, that he doesn't want to hear it, and he doesn't want to play it.

I believe this is a great composition, but at the same time I must agree with Mr. Rachmaninoff. We can have too much of a good thing. We have certainly had it in the Prelude. We can afford to give it a rest. Roast beef is a wholesome food, but it ceases to be wholesome when you eat too much of it.

It makes me think of a time, about twenty-five years ago, when at lunch with Maurice Barrymore, the father of the present acting family of Barrymores, who was a great actor himself. His manager, "Jimmy" Morrissey, used to spend his time between being musical manager and sometimes theatrical manager. At this particular time he was manager for Mr. Barrymore. If medals were ever given out for 'blarney,' Jimmy Morrissey would have had the finest medal in the world. Everybody knew that Barrymore was a good actor, but at this luncheon, Jimmy kept telling Barrymore what a marvellous actor he was, what a fine voice he had, and he

## Viafora's Pen Studies of Celebrities



Marie Sundelius, the Popular Swedish-American Soprano, Who Besides Singing Leading Roles at the Metropolitan, Fulfills Many Concert Engagements Through the Season. Mme. Sundelius Will Be Remembered, Among Other Things, for Her Fine Singing of the Music of the Golden Cock in Rimsky-Korsakoff's "Coq d'Or" in Its American Premiere in 1918. She Has Since Sung Important Parts in Numerous Works Presented at the Metropolitan

kept at it until it almost became nauseating. Even Barrymore, who could stand more praise than any actor I ever knew, indignantly turned to him and said, "If you don't shut up, I'll knock your head off." I think that Rachmaninoff feels about the Prelude a little bit as Barrymore felt towards dear old Jimmy.

\* \* \*

Another little rumor is set at rest. Leopold Stokowski will not forsake Philadelphia to assume the leadership of a certain New York orchestra. He has just signed another paper which extends his sojourn ten more years in the City of Brotherly Love. I presume that the directors wished to put a quietus on the rumor, so they promptly gave him another contract prolonging his engagement, which in any case would have extended to 1927.

This action will surprise nobody, for all the musical world knows that young Stokowski has built up in Philadelphia one of the finest orchestras in existence.

As a musical personality young Leopold is eclipsed by no one; his star came into the heavens the season he succeeded Pohlig, back in 1912, when Stokowski was a *wunderkind* among conductors and, quite incidentally, a lad whose manly graces instantly won him a lofty place in the social firmament.

For me, Stokowski is one of the most exquisitely sensitive conductors extant—that is, when he interprets Tchaikovsky and most of the modern composers. In his autobiography the great Italian, D'Annunzio, remarks, "how rare a phenomenon it is to find a human being who is really alive." Stokowski is one of these rare phenomena when he conducts, a leader bent on new revelations in the score. Wagner's recipe for conducting was apparently innocent—to find the tunes and mark the time. Stokowski obeys these simple precepts, and a few of his own. In his explorations he turns the composition inside out, as it were; every little counter-theme and air must be stalked from its lair and made to go through the paces for the exacting Leopold. At times this elaboration of effects overtakes and dazzles the unsophisticated listener who is accustomed to taking his composers straight, to use a pre-Volstead term.

Philadelphia is the richer for having paid this newest tribute to her eminent conductor.

\* \* \*

It takes George Bernard Shaw to find any connection between the American sport of baseball and Handel's masterpiece. Shaw, you know, undertook to become a sports writer for one afternoon and review a game between the Chicago and New York baseball teams now in London. The man who made Wagner easy for the multitudes was rather baffled.

"As far as I can grasp it," he writes

for the *New York Morning World*, "it combines the best feature of that primitive form of cricket (the only tolerable one) known as tip and run with those of lawn tennis, puss-in-the-corner and Handel's 'Messiah,' and it surpasses them all (except Handel) in giving scope for the higher human faculties of rhetoric, irony and eloquent emotional appeal."

"I do not know how it is in America, but in England the audience always stands up for the Hallelujah Chorus. In America during a game of baseball it stands up for the seventh inning. And we all did stand up except the royal party, which, not having been properly coached in the ritual, remained seated, a scandal that evidently made a most painful impression on the Americans present."

Well, the Americans can retaliate for this last oversight when the Britishers attend some American performances of "Messiah." Mr. Shaw will find that everybody remains comfortably seated, even for the seventh inning of the oratorio, the Hallelujah Chorus.

\* \* \*

I would urge the famous editor of a certain string of pink newspapers to drop his present post and take up musical criticism. Each day this gentleman has been making comment on the virtues and otherwise of the three Presidential candidates. On one morning he writes in ardent admiration of Mr. Coolidge in the same column he praises Davis and LaFollette so warmly that an easily swayed reader might be tempted to cast his vote for all three nominees.

An editorial man who has this singular gift, I submit, could attend a concert given by ten artists and write such a judicious appraisal of each performer's art that every soloist would be entirely satisfied. And this is a feat no mere music critic has accomplished to date.

\* \* \*

I am deeply interested in the success of those unique concerts for school children given by the Cleveland Orchestra under Nikolai Sokoloff. Of course, Mr. Sokoloff is a pioneer in this direction—in fact, I believe it was his success in this field in Cincinnati that first won him the leadership of the Cleveland Orchestra.

Today the school children of Cleveland have the privilege of hearing the greatest music under the most brilliant auspices, thanks to the far-sightedness of Conductor Sokoloff, and I should add, Mrs. Adella Prentiss Hughes, the manager of the organization.

When the Sokoloff forces appeared in Indianapolis last week there were more than seven thousand school pupils in the Cadle Tabernacle. This event is doubly interesting, inasmuch as this concert was really the gift of the Indianapolis Fed-

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

eration of Public School Teachers, of which Miss Emily McAdams is the president.

Another musician who deserves recognition for this unique service is Ernest G. Hesser, Superintendent of Music in the Indianapolis schools.

For some time previous to this concert Mrs. Lenora Coffin, who has charge of the music appreciation courses in the schools, lectured and prepared the children for the music they were to hear. Every teacher in Indianapolis was enlisted in the cause, so when the children entered the concert hall they behaved perhaps a little better than the average concert-goer in our New York and Chicago auditoriums.

This is what I call constructive musical service.

Nobody could ever accuse the Bolsheviks of doing something that is not, at least, original. They may try to stand the world upside down, but at least that is original. They are going to run the world without money. That is original. They have now brought their originality into the world of art, and are going to bring the classic operas up to date, for, as they claim, the sake of economy. Everything represents economy to them, except money spent on propaganda. Furthermore, as they put it, to advance the proletariat revolution, they have decreed that all classic operas shall be brought up to date in Russia. The decree calls it "modernization," so that instead of period costumes, the characters may wear their street clothes. In addition to bringing them up to date, more stress can be laid on revolutionary situations. The "modernization" of

"Tosca," "The Huguenots," "Rienzi" and Stravinsky's "Nightingale" is said to be already completed, and work has been begun on the rest of the repertory.

How interesting this will be! If we could only do that in this country, how cheap it would be to give opera, and how much more opera we could have. I believe the definition of Bolshevism should be—Originality. The "Red" Army is said to be the finest costumed and equipped in all of Europe. But opera will be given in street clothes. This is what I call a great step forward. But then we must remember that the army is more useful to them than grand opera. I wonder if the Proletariat has a sense of humor? It will be interesting to watch how they will take to this "Revolution" in opera.

The other day in Paris I was discussing the musical situation in France as compared with its development in this country with our very good friend, Brother Dufy of *Le Courier Musical*. I thought I had a fair idea of the musical situation in Paris, but when he informed me that, in the past twelve months, there had been given over 2000 concerts, not counting the orchestra concerts, or any performances of opera, either at the Grand or the Opéra-Comique, I will admit it took me a moment to catch my breath. Brother Dufy has a great sense of humor, and when I informed him that we had only reached about 1200 in New York, he remarked, "Luck is certainly with you Americans!"

Speaking of Paris brings to my mind the musical situation abroad. Not many years ago the singing or playing of an American artist was almost an unknown quantity in the musical situation of Europe. But how times have changed! To think that it was only a few years ago that it was necessary to have a European reputation in order to

make good in America. Today a great American reputation gives you just as much prominence before a European audience. It is interesting to follow the papers of the different countries, and see the number of American singers and players appearing, not only on the concert stage, but in opera. And another strictly American opera has been produced in Germany at the Frankfort Opera House. It is called "Sakakra," by Simon Bucharoff of Chicago. He was born in Russia in 1881, and came to this country when he was eleven years old. To see the posters and read the advertisements in the European papers today, and see the names we so well know on the American concert stage, at times almost makes one feel homesick. Times have indeed changed.

One of the most brilliant examples of this situation is Madame Galli-Curci. On the great reputation built up by her in this country, she appears before a crowded house in the great Albert Hall of London, with tickets selling as high as \$7.50 apiece. Probably no singer, since the days of Adelina Patti, has ever received such an ovation,—and for the British public to acclaim the indorsement of a reputation built by her in this country! It bodes well for the future of the musical life on this side of the water.

Many of the old-timers in the musical life of this country will be pleased to hear that our venerable friend, Frederick Schwab, for so many years prominent musical critic in New York, who retired more than twenty years ago and went to Paris to live, is still alive, and hale and hearty, although close on to his eightieth year. There is nothing dear old Schwab enjoys more than to get together with the newspaper men once a year at their dinner and grow reminiscent of the musical life of New

York fifty years ago; and they certainly are interesting.

Mary Garden left her villa at Monte Carlo to return to her "dear America." She got as far as Paris. Mary said her health wasn't good, and she went back to Monte Carlo. But Mary will be over here later, and then we will again have on her arrival a series of interviews as to how glad she is to get back to this country.

Our good friend, Deems Taylor, has "put his foot into it." Were it any other music critic, it would not surprise me,—but Deems Taylor of all men! It appears that last Monday he endeavored to be a musical critic and a dramatic critic on the same day. So being tempted by the title, he went to the performance of Mme. Simone, French actress, in "Naked." At the same time he tried to cover the Beethoven Association's concert in Aeolian Hall; and also at the same time, to give a nice notice to Madame Gabrielle Leschetizky, the widow of the well known Viennese teacher, Theodor Leschetizky. That is where the trouble began. Bobby Burns said that you cannot be in two places at the same time, barring you're a bird. Brother Deems wanted to be that bird. But the unfortunate part of the situation was that the bird gave a report of a concert which did not take place, as Madame at the last moment, for some reason or other, did not play.

Do not ask Taylor for an explanation. Why embarrass such a good critic? We all make mistakes,—why not let Taylor have his chance, says your

*Mephisto*

## Jacques Gordon to Give First American Hearing of New Respighi Work



Jacques Gordon, Violinist, from a Painting by Allen St. John

CHICAGO, Oct. 31.—The first American performance of Respighi's Concerto "Gregoriano" will be given here by Jacques Gordon and the Chicago Symphony on the afternoon of Nov. 1 in Frederick Stock's subscription series. Mr. Gordon is the first of the soloists to be heard in the orchestra's present season.

Mr. Gordon has announced three subscription concerts by the Gordon String Quartet, in which John Weicher has succeeded Henry Selinger as second violin. The quartet opened its season in a concert before the North Shore Chamber Music Society Oct. 26, playing works by Haydn, Bridge and Dvorak. In its downtown course, given in the foyer of Orchestra Hall, will be presented classical works and novelties, as in past seasons.

### Chicago Tenor Sings at Opening of New \$10,000,000 Building

CHICAGO, Nov. 1.—Ambrose Cherichetti, tenor, gave the program recently at the opening of the new \$10,000,000 Furniture Mart here, which, when its second half is completed, is expected to rank as the largest building in the world. The young musician was assisted at the piano by Mrs. Chandler Starr, president of the Mendelssohn Club of Rockford.

Arno Segall Scores Success in London  
Daniel Mayer, concert manager, has received a radiogram from London tell-

ing of the success of Arno Segall, violinist, in his debut in Queen's Hall recently. Mr. Segall's reading of the Glazounoff Concerto and a Handel sonata was declared comparable to those of the greatest players. He was commended for the power and perfection of his technic. A second London appearance was arranged for Nov. 17. Mr. Segall will make his New York debut on Jan. 14.

### Chicago Musical College Broadcasts Programs

CHICAGO, Nov. 3.—The Chicago Musical College broadcast its regular Sunday concert from the Central Theater. The pianists were Marjorie Culver, Iola Bulloch, Bernice Helme, Dorothy Friedlander and Dorothy Amtman. The singers included Agnes Lighthall, Ruth Racette, Eulah Cornor, Vladimir Svetloff and Mischa Kuscheloffsky. Samuel Thaviu, violinist, was also heard. A guest artist was Burton Thatcher of the faculty. The Chicago Musical College broadcast the third of its students' programs on the afternoon of Oct. 19, through the Chicago Tribune's station WGN. The pianists heard were Vera Taylor of Long Beach, Cal., and Eleanor Weaver of Hinsdale, Ill., Mamie Stillerman of Chicago and Jack Lowenthal of Evansville, Ind. The singers were Chicagoans, with the exception of Frieda Stoll, who comes from Milwaukee. They included Solveig Shevelson, Dawn Hulbert, Margaret Hearn and Harry Corsell. A single violinist was Linda Sool.

### Pianist and Tenor Give Chicago Noon Hour Concert

CHICAGO, Nov. 1.—Daphne Edwards, pianist, and B. Fred Wise, tenor, were soloists in a recent noon-hour complimentary concert in Kimball Hall. The pianist made her debut in the Playhouse lately, winning commendation for her skill and taste. Mr. Wise is a promising young Chicago singer. He has a fine voice and sings in excellent style.

### Esther Lundy Newcomb Returns to Chicago

CHICAGO, Nov. 1.—Esther Lundy Newcomb, soprano, has returned to Chicago for the season, resuming her position as choirmaster and soloist of the First Methodist Episcopal Church of La Grange. Her choir has given such works as Maunder's "Bethlehem," Stainer's "Daughter of Jairus," Patten's "Isaiah" and Gounod's "Gallia." Artists of distinction have assisted in these performances.

## REINER IS WARMLY GREETED ON RETURN

### Cincinnati Symphony Gives First Two Concerts of New Season

By Philip Werthner

CINCINNATI, Nov. 1.—A royal welcome awaited Fritz Reiner when he appeared to conduct the first pair of concerts given this season by the Cincinnati Symphony, on Oct. 24 and 25. The audiences were frankly glad to see Mr. Reiner back at his post, after his trip to Europe, and gave evidence of this fact in no uncertain manner.

The program and performances were characteristic of Mr. Reiner. Beethoven's "Leonora" Overture, No. 3, and Brahms' Symphony in D Minor satisfied lovers of the classical and romantic schools; and for novelty there was Strauss' "Don Quixote," played for the first time in Cincinnati. All were read with Mr. Reiner's usual authority and expressiveness and were received with every mark of approbation, though Mr. Reiner's wish that applause for a symphony be re-

served until after the last movement was respected.

Paul Whiteman and his orchestra gave two concerts on Oct. 26. Soloists were Morton Downey, tenor; Michael Pingatore, banjo player, and Harry Parella, pianist.

The Hilger Trio, composed of three sisters, Elsa, Maria and Greta, played on Oct. 28 in the College of Music to a large audience. Two movements from the Trio, Op. 50, by Tchaikovsky, were especially well played. John Yoakley, for nine years organist of the Supreme Council of the thirty-third degree Masons, has returned from a meeting in Boston. Louise Ryder, a post-graduate and gold medalist of the College of Music, is colonist teacher of voice and piano in the Covington College of Music.

The College of Music has added to its teaching staff Giuseppe Quintile, harpist of the Cincinnati Symphony. He was formerly with the Toronto College of Music.

Dan Beddoe of the Conservatory of Music sang two groups of songs recently before the Southwestern Ohio Teachers' Association, with Mrs. Williams at the piano.

### Montclair Appreciates Juvenile Program by New York Symphony

MONTCLAIR, N. J., Nov. 1.—Once again the New York Symphony drew a capacity audience of various ages, but of uniformly youthful spirit, to the season's first concert for young people. Walter Damrosch explained the constitution of the orchestra and brought Messrs. Barrère and Mathieu forward to demonstrate the flute and the oboe respectively. As usual, Mr. Damrosch set the themes of the music to words, letting the audience sing with the orchestra. The audience applauded loudly Mendelssohn's "Fingal's Cave" Overture, two movements from Haydn's "Surprise" Symphony, Schumann's "Evensong," Pierné's "Entrance of the Little Fauns" (which had to be repeated), and Mozart's "Turkish" March.

PHILIP GORDON.

CHICAGO, Nov. 3.—The American Opera Society of Chicago held a "bargain bazaar" in the Sovereign Hotel Saturday for the benefit of the David Bispham Memorial Medal Fund, which the Society awards to composers of American operas.

### Houston Season Inaugurated With Recital by Claudia Muzio

HOUSTON, TEX., Nov. 1.—Claudia Muzio, opening the season with a recital in the Scottish Rite Cathedral on Oct. 24, sang with a beauty of tone and an intelligence that her audience was not slow to appreciate. Arias from "Aida" and "Tosca" and English songs were outstanding features of a well-made program, which was accompanied with skill by Gavin Williamson.

### Louise Homer Opens Concert Series in Bloomfield, N. J.

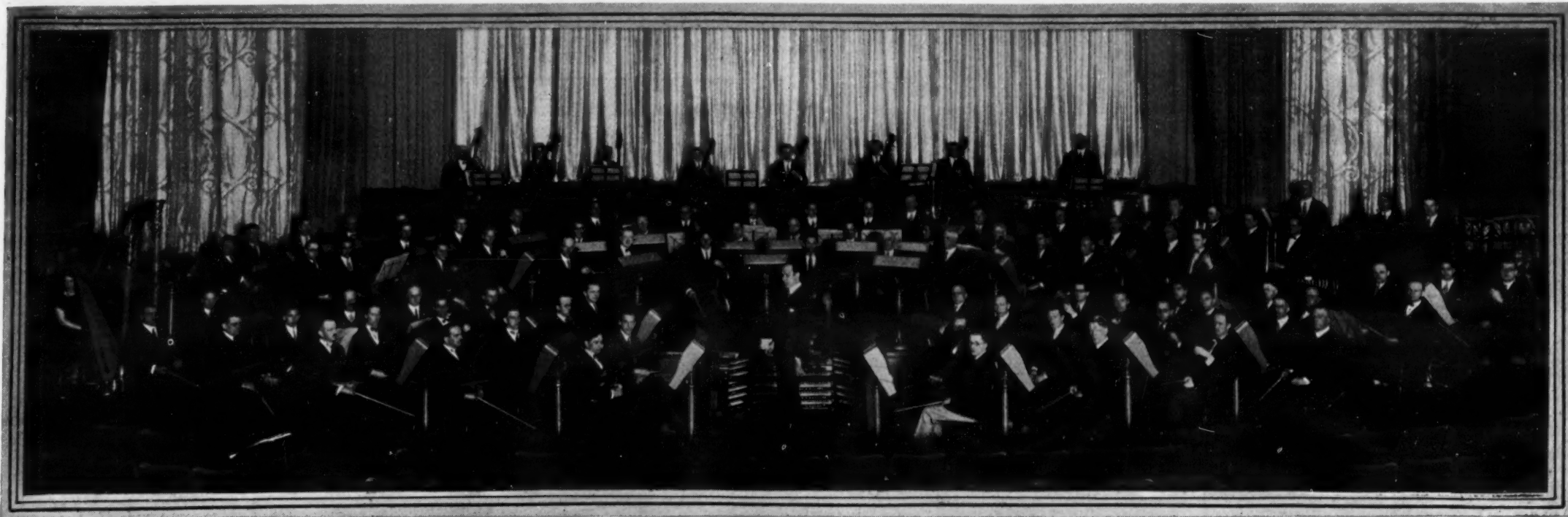
BLOOMFIELD, N. J., Nov. 1.—The first concert in the series arranged by the Bloomfield Teachers' Association was given by Louise Homer, contralto, in the auditorium of the high school before an audience that left no seat vacant. Enthusiasm increased as the program advanced, culminating in what appeared to be an insatiable demand for encores at the close of the evening. Songs by Sidney Homer were especially pleasing to the audience. Ruth Emerson played the accompaniments artistically.

PHILIP GORDON.

CHICAGO, Nov. 1.—Charles Burke, concert manager, has moved his offices from the Congress Hotel to the Straus Building, 310 South Michigan Avenue.



# Rochester Philharmonic Outgrows "Fledgling" Stage



The Rochester Philharmonic Orchestra, Which Is a Feature of Activities in the Eastman School of Music, with Eugene Goossens at the Conductor's Desk

ROCHESTER, N. Y., Nov. 1.—The presence of Eugene Goossens has given special interest to the series of concerts arranged for the Rochester Philharmonic Orchestra, which is an outstanding feature of work carried on by the Eastman School of Music. Matinee programs, which will be continued through November and which may be

carried on into December, were begun last month and are proving of inestimable cultural worth, besides being a source of deep pleasure to those who hear them. Under Mr. Goossens' magnetic leadership members of the Philharmonic are inspired to efforts that are productive of brilliant results, and the first concert of the season established the series as a vital factor in Rochester's musical life. Mr. Goossens brings from

his native England a wide knowledge of orchestral scores, and his experience as an operatic conductor have developed in him a dramatic sense which, adapted to the requirements of concert work, gives to his interpretations a zest that is quickly communicated to an audience and which never fails to awaken an instant response. In January, Albert Coates, whose dynamic force was strongly impressed upon the American

public at the first concert he conducted in this country, returns to take up the Philharmonic baton. In addition to conducting the regular orchestral programs, he will form a "little symphony" from the Philharmonic ranks, producing music especially written for a smaller group of players. This music, which Mr. Coates has been collecting abroad, will all be new to Rochester and will include works by both classic and modern masters.

## President-Elect Calles of Mexico Gives Pledge to Develop Music in Republic

WASHINGTON, Nov. 5.—President-elect Plutarco Elias Calles of Mexico pledges his administration to give music every encouragement in a brief statement given to MUSICAL AMERICA.

"The Mexican government and people," he says, "have always encouraged music, and the incoming administration will be no exception. Grand Opera is given in Mexico City and elsewhere throughout the Republic, and always appeals to a great part of our people, who patronize it and sustain it.

"As you know, we are a music-loving people—as are all the Latin races—and every encouragement is given the development of music in all parts of Mexico. While at this time we have no definite, specific plans for music in view, I can say that it will always be regarded as a part of my country's cultural development. The day is probably not far distant when we will be wel-

coming your leading grand opera artists, as well as those of all the world, in our opera houses; in fact, many of them now come to us."

A. T. MARKS.

The beautiful opera house in Mexico City is well-known to music-lovers, as a worthy home of opera, and some brilliant seasons have been presented within its walls. Less well-known is the steady policy of fostering music and the arts pursued in Mexico. The Government of President Calles will have a high precedent to follow in this. That he will carry on the work of his predecessor is expected.

President Obregon's Cabinet included a Secretary of Public Education and Fine Arts, and this executive was charged with the organization and regulation of public instruction in accordance with regional needs existing in different parts of the country. The Conservatorio de Musica y Declamacion was originally founded and supported by the Philharmonic Society of Mexico City

for the purpose of disseminating musical culture. More than forty years ago the Government took it over and reorganized it as a school of music and the theater.

This school has always been largely attended, and, as in the case of other Government institutions devoted to the fine arts, tuition was free until a few years ago. Then a small monthly fee was imposed, solely with the idea of stimulating the interest of the pupil, in the belief that what is paid for is more appreciated. The fee, however, is purely nominal, and it is not insisted on in cases where students are too poor to pay.

An adjunct of the Conservatory is a string quartet, for which the Diaz Government purchased fine old instruments valued at some \$16,000 Mexican. The Government also supports a Symphony Orchestra. Already a great deal of interest has been manifested in the music of Mexico by musicians of the United States, and with the movement, announced this week, to establish scholarships in American universities for deserving Mexican students, there is further possibility of fostering musical understanding and relations between the two Republics.

The New York String Quartet, which introduced a quartet by Paul Hindemith at one of its concerts last season, promises the first American performance of his Third Quartet at its only New York recital this year in Aeolian Hall on Dec. 9.

## ATLANTA CITIZENS BRAVE STORM TO HEAR SYMPHONY

First Concert of Second Season Is Heard by Audience of 3000 Persons

ATLANTA, GA., Nov. 1.—The Atlanta Symphony, with Enrico Liede conducting and Hugh Hodgson, pianist, as soloist, gave the first concert of its second season recently in the famous old Grand Theater, now known as Loew's Grand. Although a storm raged for hours before the concert, about 3000 persons assembled to hear the music.

The program included the Overture "Merry Wives of Windsor" by Nicolai, "Kamennoi-Ostrow" by Rubinstein, Saint-Saëns' Piano Concerto in G Minor, Goldmark's "Sakuntala," Norwegian Dances Nos. 2 and 3 by Grieg, Liszt's Tarantelle and "Marche Slav" by Tchaikovsky.

Mr. Liede was praised for his sincerity and artistic interpretations, and Mr. Hodgson was accorded an ovation. The concerto was read brilliantly.

HELEN KNOX SPAIN.

## Rudolf Laubenthal to Sing in Boston

Rudolf Laubenthal, tenor of the Metropolitan Opera, will make his first concert appearance in Boston with the Athletic Association on Dec. 14. Mr. Laubenthal will be heard in a New York recital in Carnegie Hall after his season at the Metropolitan.

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## Singers Head List of Visiting Artists Received with Enthusiasm in Chicago

CHICAGO, Nov. 1.—Songs by Arthur Honegger gave an added filip to Edward Johnson's recital of tenor music in the Studebaker Theater on Oct. 26. These were found remarkably interesting by an audience that, drawn to the theater by the singer's renown, was lavish with its applause throughout his program. Mr. Johnson's fine voice and artistic style, the range of his moods, his imagination and interpretative skill were, as on other occasions when he has sung in Chicago, sources of much pleasure. With Ellmer Zoller as an expert accompanist, Mr. Johnson scored a success that was emphatic.

Carol Robinson, giving a piano recital in the Playhouse the same day, displayed technical proficiency, a beautifully polished tone and a musical manner of elegance. There is a noticeable growth in her power, seen largely in an increased

assurance and a clarity which have been achieved without any loss of a naturally fine taste. Several novelties were on her program, these including Auric's Sonatina, Poulenc's "Promenades," and "Chez Petrouchka" by Stravinsky.

Alma Gluck's return to Chicago after an absence of several years was made at a matinee in the Auditorium in company with Marie Rosanoff, cellist, and Samuel Chotzinoff, who was a reliable accompanist. As an interpreter of lyrical music, Mme. Gluck showed the musician-ship which her admirers have always praised. While some regret was expressed over the condition of her voice, the soprano's charm, her artistry, diction and spontaneity of expression were appreciated. An ingratiating tone was produced by Miss Rosanoff, who also was praised for her poise and musical temperament.

The Metropolitan Quartet, the members of which were Frances Alda, soprano; Carolina Lazzari, contralto; Armand Tokatyan, tenor, and Lawrence Tibbett, baritone, sang in Orchestra Hall on Oct. 28 at a concert arranged for the benefit of the Serbian St. Sava's Home for Orphans, Libertyville. The first three artists are favorites with Chicago audiences and were received with the favor which always is bestowed upon them. Mr. Tibbett, making his debut here, instantly established himself in the esteem of his audience. An ensemble from "Martha" and operatic arias made up the program. Accompaniments were capably played by Florence Barbour.

McElroy Johnston, a Minneapolis baritone, sang in the Fine Arts Recital Hall on Oct. 30, admirably accompanied by Marx E. Oberndorfer. Arias from the "Masked Ball," "Hérodiade" and "Elijah" were balanced with songs of delicate texture. The good quality of the singer's voice and his earnest treatment of the program were approved of.

Isaac Levine, pianist, and Florence Bernstein, soprano, were heard in joint recital in Kimball Hall on Oct. 28, including much unusual material in their program. The pianist chose short pieces by Scriabin, Sjögren, Liadoff, Medtner and Palgrem and unfamiliar music by Tchaikovsky and Debussy. The singer used folk-songs arranged by A. Henry and compositions by Bortz, Bax, Vassilenko and Medtner, as well as a Chicago group by John Alden Carpenter, Jeanne Boyd, Phyllis Fergus, Eric DeLamarter and Mr. Levine. Miss Boyd accompanied. Mr. Levine played with technical fluency, variety of color and in a direct style. Miss Bernstein's voice, of sufficient power and good range, is of a sympathetic and dramatic quality.

Iliff Garrison gave a piano recital in Kimball Hall on Oct. 31, his program including a group by Chopin, in which the F Minor Ballade was important, and another by Debussy containing some of the "Images" and "L'Isle Joyeux." Other music was well suited to the light and flexible style the pianist has made his own. The general impression of his playing was one of grace and sentiment. In general, too deliberate an emphasis upon decorative details was made at the cost of forcible character.

Nesta Smith, a young Chicago violinist who has been frequently heard here in the last few seasons, gave a recital in Kimball Hall on Oct. 30. Burleigh's Second Concerto was the melodious key-

stone in her program. She played with a large and pleasant tone and in a vivid and impetuous style.

The Chicago Theater Orchestra played Tchaikovsky's Fourth Symphony at its regular Sunday noon concert under the leadership of Nathaniel Finston. Eugene Dubois, the accomplished concertmaster, was soloist in Bruch's G Minor Concerto.

EUGENE STINSON.

### Jazz Impedes Musical Progress of America, Says Arthur Shattuck



Arthur Shattuck, American Pianist

AMERICA'S progress in musical art, great as it has been during the last twenty years, has been considerably impeded by jazz, says Arthur Shattuck, distinguished pianist, when interviewed

at his Paris home recently. Mr. Shattuck believes that more than half the individuals who patronize frivolous entertainment are more or less coerced into so doing, and is convinced that the times may not be altogether hopeless.

"While we witness such developments as children's symphonic orchestras along with a general growth in cultural appreciation," says Mr. Shattuck, "serious musicians are stunned by the enormous patronage given to insignificant music. This vast counter-influence is mainly inimical to art. One need not be adjudged puritanical for saying that this wearisome excess of rhythm and vulgarity is detrimental to finer feelings and esthetic values."

"It is nonsense to plead that jazz reflects the spirit of the times and that the 'tired' business man needs it. Jazz is merely one of those commercial monstrosities, grown out of all decent proportions. It is evident from casual observation that for every patron of fine art, there are dozens who patronize its principal enemy. Our best-informed critics say that New York's regular attendants at opera and concerts do not exceed 40,000. One may, indeed, raise the question, if America is really music-loving?"

### Opera by American Composer Has Première in Germany

"Sakhara," an opera in three acts by Simon Bucharoff, has been produced with success in Frankfurt, according to dispatches received in New York last week. The composer was born near Odessa, but came to New York as a boy and has been identified with musical activities in Chicago. His opera, "The Lovers' Knot," was produced by Cleofonte Campanini in the Chicago Auditorium, and "Sakhara" was begun in Chicago several years ago. The libretto is by Isabel Buckingham.

### Indianapolis Hears Whiteman's Band

INDIANAPOLIS, IND., Oct. 25.—The Ona B. Talbot Fine Arts Enterprises presented Paul Whiteman and his orchestra in the Murat Theater in matinee and evening performances recently. The programs were received with enthusiasm.



Robert

# IMANDT

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#### PROGRAM:

- |   |                    |
|---|--------------------|
| I.  | Nardini            |
| Concerto in E Minor.....                                |                    |
| II.   | Bach               |
| Introduction and Fugue in G minor—For Violin alone..... |                    |
| III.  | Pugnani-Kreisler   |
| a. Menuett .....  |                    |
| b. Larghetto .....                                      |                    |
| c. Ballet music from "Rosamunde".....                   | Schubert-Kreisler  |
| d. Sicilienne et Rigaudon.....                          | Francoeur-Kreisler |
| IV.   | Paganini           |
| a. Caprice No. IX.....                                  |                    |
| b. Caprice No. XIV.....                                 | Paganini           |
| c. Etude Caprice .....                                  | Wieniawski         |
| V.  | Hubay              |
| "Hejre Kati" .....                                      |                    |

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# WEEKLY SURVEY OF EUROPE'S MUSIC



## De Falla Novelty Heard in England

LONDON, Oct. 18.—Manuel De Falla's opera, "Master Peter's Puppet Show," which will be given in New York this winter by the League of Composers, had its first English performance at the Clifton Festival this week. The libretto, taken from "Don Quixote," was in English, in a faithful imitation of the language of Shelton, the seventeenth century translator of Cervantes. The opera takes place in the court yard of an inn where Master Peter gives a puppet show before an audience which includes the ever-gallant Don and his faithful Sancho Panza. The puppet drama tells a melodramatic romantic story of how Don Gayseros rescued the fair Melisandra, who was being held in captivity by the Moors. The Moors pursue the lovers and Don Quixote, furious and afraid that the puppet drama may not have a happy ending and that the lovers may again be separated, rushes to the rescue, as the last surviving flower of knight-hood would, and destroys the theater.

The action of the puppet play is told by a small boy who chants, when the story is moving smoothly, and bursts forth into lyrical ecstasies when he becomes excited at the progress of the plot. However, Master Peter will not allow him to develop the story, embroider it and round it out, and Don Quixote checks him up on every error of fact or logic, so the poor child has a hard time of it.

De Falla's music is simple and straightforward. It has whimsicality and humor behind the pompousness of the Don and his fury. The gaudy cardboard puppets are accompanied by strains that help them march stiffly across the stage, bow creakingly and run with a romantic air and an attempt at glamour and dignity. Purcell's "Dido and Aeneas" was also given, and Napier Miles' choral ballet "Music Comes" completed the evening's program. Mr. Miles organized the little festival, and for that and for the music of his two operas and ballet given there he deserves high praise.

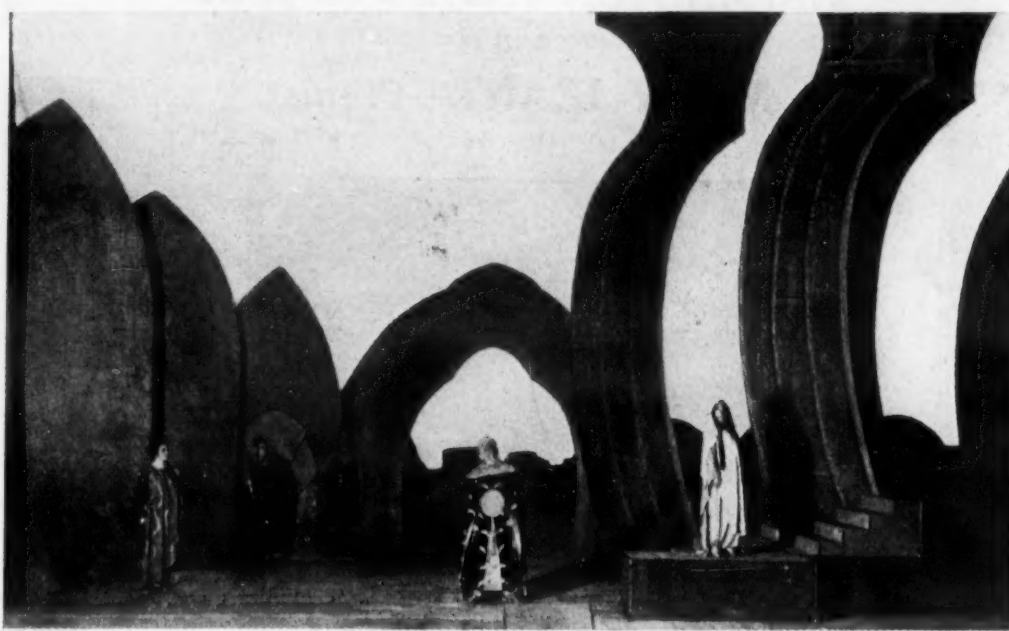
Three modern British operas were also presented, P. Napier Miles' "Markheim" and "Fireflies" and Dr. Vaughan Williams' "The Shepherds of the Delectable Mountains." "Markheim," based on the story by Robert Louis Stevenson, won the Carnegie award in 1921 and was given in London about two years ago. The Clifton performance, however, was the first with orchestral accompaniment. The libretto is Stevenson's, with only the descriptive passages cut out. The score is exceedingly facile and the orchestration excellent. Mr. Miles can reproduce the mystery and eeriness of the story in his instrumental music, but the vocal parts are extremely difficult to sing and force the voices of the artists. Dr. Malcolm Sargent conducted this and the other two works with skill, and Rachel Russell provided simple and really beautiful settings.

Dr. Vaughan Williams' opera is taken, of course, from Bunyan's "Pilgrim's Progress," and represents the scene on the Delectable Mountains just in sight of the Celestial City. It was given in London at the Royal College of Music, and its repetition here confirmed the original impression of its beauty and power.

The new work, Napier Miles' "Fireflies," is one of Julian Sturgis' "Little Comedies." The music, which has fantasy and charm, is an accompaniment to the play, and a delightful one, rather than a composition that can stand alone. The *Daily Telegraph* tells the story of the opera:

"The scene is laid in the garden of an Italian villa at night, when the beautiful lady of the villa, *La Vera*, is holding a bal masque. The heroine is *Bice*, the hero, *Bino*. As the curtain rises *Bice* laments that she has that morning parted from her lover, saying 'For no woman in the world but *La Vera* would I dance after a parting from *Bino*.' *Bino*, unseen by *Bice*, enters, also lamenting, 'After that parting from

## Classic Works Don Futurist Garb



[From the *Illustrierte Zeitung*]  
Handel's "Tamerlaine," as It Was Produced on Its Two Hundredth Anniversary, at the Badische Landestheater, in Karlsruhe. The Scene Is from Act I, Before the Palace

BERLIN, Oct. 17.—Modern settings can express the classical spirit better than the old realistic structures, according to the new German theories of stage design. All the principal theaters of Germany adopted this interpretation some time ago, and all the "Maria Stuarts" and "Nathan der Weises" are dressed in modernist, not to say futurist, garb.

New operas of the expressionist school like Schreker's "Die Schatzgräber" and Schönberg's "Erwartung" are mounted in the futurist manner as a matter of course. Now, proceeding on the same principle that persuades Mr. Koussevitch

to give his interpretations of Beethoven, the German opera houses are putting on classical works with the straight lines, draperies and steps of the modern school. It puts new life into works that might otherwise be dead, they say, and creates a new interest in the works and their interpretations.

At the Badische Landestheater at Karlsruhe recently, a new production was given of Handel's "Tamerlaine" to celebrate its second century of life. The sets were by Emil Burkard and a new version of the text was prepared by Anton Rudolph. The exceedingly, but not exasperatingly, modern settings only added to the charm of the old work.

## Artists Give Vienna Concerts Before American Tours

VIENNA, Oct. 20.—Alfred Piccaver, tenor of the Vienna and Chicago Opera companies; Bronislaw Huberman, violinist, and Moritz Rosenthal, pianist, gave farewell concerts here before leaving for America. Mr. Rosenthal's program included the Beethoven Sonata Op. 111, a Chopin group, a Scriabin Etude, and his arrangement of "The Beautiful Blue Danube." Mr. Huberman appeared in recital and at a concert with the Vienna Symphony under Dirk Foch, former conductor of the City Symphony of New York. With the orchestra he played the Glazounoff violin concerto. Mr. Piccaver sang arias from "Meistersinger," "Carmen" and "Gioconda."

## Violinist Introduces American Work to Germany

BERLIN, Oct. 14.—Margaret Sittig, violinist, a member of the Sittig Trio of New York, attracted great interest here by her playing of Cecil Burleigh's violin concerto at her debut recital on Oct. 1. The American work and the American violinist were most cordially received. Her program also included the Vitali Chaconne and the Vieuxtemps D Minor concerto. She was given four encores by an enthusiastic audience. Conrad V. Bos was, as always, a most helpful accompanist. Miss Sittig appeared in Dresden on Oct. 4 and will give several other concerts before returning to America.

## Salzburg and Vienna Factions Officially Separate

VIENNA, Oct. 15.—Richard Strauss' resignation as president of the Salzburger Festspielhausgemeinde comes as the climax of a series of differences between the Vienna and Salzburg factions. The Vienna section of the society has disbanded and the Salzburg organization will hereafter govern activities. With the contemporary music festival deserting Salzburg for Venice next season and this final split, the Salzburg activities in the future will probably be purely local.

## Schönberg Opera Has Première in Vienna

VIENNA, Oct. 18.—Dr. Stiedry, the present energetic director of the Volksoper, undertook the difficult task of bringing out Arnold Schönberg's musical drama, "The Happy Hand," which had its first performance on Oct. 14, after the financial difficulties in the way had been overcome by the efforts of Dr. Bach, a distinguished writer on music and a close friend of Schönberg's. The drama was composed some fifteen years ago, together with another work, "Expectation," which was produced half a year ago at the Prague Music Festival. Both operas had been considered impossible of performance, but now in the course of the Vienna Music Festival, Dr. Stiedry spared no pains in preparing the work which necessitated innumerable rehearsals.

The text, which was also written by the composer, must be regarded as symbolic, and the happy hand is owned by the *Man*, as he is called on the program, who, however, does not know how to use it. When the curtain rises the *Man* is seen lying with his face to the ground, a fabled animal seated on his back and holding him within its claws. A dark velvet curtain shuts off the background, and in this there are twelve loopholes through which as many faces bathed in a greenish light look forth and chant words of commiseration for the *Man*, acting, as it were, the part of the chorus in the ancient Greek tragedy. When the *Man* rises it is seen that he is clad in rags. Schönberg's stage directions are so minute, indeed, they occupy the greater part of the libretto, that he prescribes a hole in the *Man's* stockings. The *Man*, we have learned from the chorus, is an idealist who clings to a dream which cannot be fulfilled and who ever and again yields to temptations.

The second picture shows us the *Man* as the *Woman* appears to him and holds out a goblet of which he drinks greedily. He is filled with love of her, but now the *Dandy* appears and draws the woman away with him. After a few minutes she returns and kneels down before him while the *Man* rises from the ground and stands grandly erect. In the third picture we see a rocky landscape and blacksmiths at work. The *Man* takes up a hammer and cleaves the anvil with a mighty blow. This probably symbolizes that through happy love he has gained mighty strength. One cannot help being reminded of *Siegfried*. In the fourth picture the *Man* and the *Woman* are seen together. She hurls a rock at him, which resembles the fabled animal of the first picture. This again drives its claws into the *Man*, who is lying prostrate on the ground once more, while the greenish faces in the loopholes of the curtain chant the words: "Hast thou to live over again what so often has been thy sad fate? Canst thou not renounce earthly lust and pleasure? Seekest again to grasp whatever eludes thee? But what is ever in thee and around thee is wherever thou art. Dost not see and feel, seest and feelest only the smart of thy body and dost torture thyself in vain."

Of course, this is all symbolic of woman who draws down man, or, mayhap, a contrast between dream and reality, between prosaic thinking and genius. The music speaks more clearly than the poem, and there is little to be noticed of the now often preached asceticism. Small motifs spring up and disappear, Schönberg again proves himself the master tone-painting that he is. The singing is declamatory in the extreme and often new meaning and depth of feeling are lent to simple words. The *Man* was interpreted by Herr Jerger with his wonted skill in character portrayal. The *Woman* and the *Dandy* were mute characters. The scenic mounting was in the hands of a member of the Staatsoper, Stage Manager Turnauer. The reception of the work was divided. Many of the audience maintained a reserved attitude, but there was plenty of applause, and the poet-composer had finally to appear to bow his thanks.

ADDIE FUNK.

## New Delius Sonata Presented in London

LONDON, Oct. 18.—At a concert of the Music Society at St. John's Institute, Frederick Delius' new sonata for piano and violin was given. The sonata is in one movement, divided into three sections. It has no padding, in fact it errs, if anything, on the other side, for the themes are so big and their development so beautiful that the music is compressed into the ten minutes the work runs and reduced to its most essential parts. It is an extraordinarily lucid work and as charming as it is concise. It quite captured the audience. The program also included Vaughan Williams' Phantasy Quintet and Arnold Bax' Quintet for Oboe and Strings.



# The Concert Debut of

## MARYON VADIE THE MARYON VADIE DANCERS OTA GYGI

AND

### MARY IZANT—Pianist



At Town Hall, New York, October 24th  
Was Acclaimed by Press and Public

## AN ARTISTIC TRIUMPH AND SUCCESS

### GRENA BENNETT, N. Y. AMERICAN

Ota Gygi, violinist, and Maryon Vadie, premiere danseuse, were the principal attraction at the Town Hall. Each appeared in solo numbers and several interesting and poetic dances were interpreted, to the charming accompaniment of Mr. Gygi's violin.

Each is a gifted representative of a particular art. Mr. Gygi played Wieniawski's elaborate concerto with emotional warmth and efficient technique.

Miss Vadie is graceful and eloquent, as she proved in dainty dances by Austrian, Spanish, German and French composers.

### EDWARD CUSHING, BROOKLYN EAGLE

At the recital of Maryon Vadie and Ota Gygi at Town Hall in the afternoon one saw dancing of the ballet type—*toe dancing*, *contes de la danse*, with changes of costumes and other pretty accessories. Maryon Vadie did lovely dances to Beethoven—a little dance called *Bo-Peep*, in which a toy lamb was her dancing partner.

Mr. Gygi played the Wieniawski "Concerto" with breadth and conviction.

### NEW YORK EVENING SUN

Dancers of varying importance figured in three entertainments given in New York yesterday. A novel and attractive recital was that given in the afternoon at Town Hall by Ota Gygi, who was violinist to the King of Spain, and his wife, Maryon Vadie, an American dancer. Yesterday their appearance in the concert hall proved to be a success. With Joseph Adler at the piano, Mr. Gygi, in solo pieces, including Wieniawski's D Minor Concerto, and in obligatos to dance numbers by his wife, showed that he is a good and pleasing artist. Miss Vadie, who has been trained in this country, was seen in a long and varied list of numbers and thereby gave evidence of an attractive personality, good technical knowledge, including that of toe dancing, and poetic insight. She has also a fine color sense as was seen by her costumes and stage settings. Many of her dances were encored, including one, a *Bo-Peep*—music by Beethoven-Kreisler—at the close of which her little white, woolly toy sheep, keeping in rhythmic step with her, followed her deftly as she led it off the stage by a long blue ribbon. This *divertissement* brought down the house completely.

The recitalists were further assisted by a group of six dancers, all young American girls, with Mary Izant at the piano.

### NEW YORK TRIBUNE

Pavlowa, Vadie and Maria Theresa gave dancing programs. Maryon Vadie, who shared the program with her husband, Ota Gygi, violinist, gave a performance of the lighter and very graceful ballet type. Lightness of foot, ease of gesture and motion and vivacity marked her solos to her husband's accompaniment, and ease and grace were also to be found in the work of her ensemble, which held the last part of the program. Mr. Gygi, opening with Wieniawski's D Minor Concerto, is a first class violinist, with fluent tone and technical competence. There was a good sized audience.

### NEW YORK TIMES

Three dancers in a day. Maryon Vadie and Maria Theresa and Mme. Pavlowa. Three entertainments of stage dancing were an unusual concurrence in local halls yesterday, beginning with a much applauded matinee by Maryon Vadie at the Town Hall. The young American was assisted by her husband, Ota Gygi, former court violinist to the King of Spain, as well as by an ensemble. Mr. Gygi gave solo violin classics and accompanied Miss Vadie's dances to the Beethoven-Kreisler "Rondino," the Chopin-Powell "Will o' the Wisp" and MacDowell's "Wild Rose."

## SECOND NEW YORK RECITAL, FEB. 5th, 1925

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## Koussevitzky Gives Boston Its First Hearing of Novelty by Albert Roussel

BOSTON, Nov. 3.—The fourth pair of Boston Symphony concerts on Oct. 31 and Nov. 1 were notable for two things: the first performance in America of Albert Roussel's Symphony in B Flat, and Serge Koussevitzky's triumph as a Wagnerian conductor.

The symphony, which is in three movements, is intended to represent the ardor and enthusiasm of youth, the light joys and sentimentality of that period, then revolt, sorrow and bitterness, and finally, the peace and serenity by which man is lifted above the passions. The music, though tasteful in orchestration and rich in the modern harmonic idiom, is obtruse, esoteric stuff that suffers through diffusiveness and absence of obvious cohesion. There are exquisitely beautiful moments, such as an expressive nocturne for violas and later for violins; but the Symphony is so episodic and its program so hidden that interest wanes through want of dramatic unity. Nevertheless, Mr. Koussevitzky and orchestra gave a thought-

ful and painstaking performance, for which the audience was quick to give its applause.

Half the program was devoted to the Venusberg music from "Tannhäuser," Siegfried's Funeral March from "The Dusk of the Gods," and the Prelude to "Meistersinger." Mr. Koussevitzky's way with this music was strikingly individual. Never, within recent memory, has the Boston Symphony exulted in such fire and intensity as it exhibited under his baton. The frenzy and languor of the Venusberg music, the epic solemnity of the Funeral March and the festive spirit of the Prelude—all were depicted with an emotional vividness that stirred the audience to unrestrained enthusiasm. After the Funeral March, played with overpowering grandeur, Mr. Koussevitzky was obliged to beckon the orchestra to rise and join him in acknowledging the ovation. Even applause at these concerts has taken on an unprecedented, electric quality.

Weber's Overture to "Oberon" was also a revelation of individuality. Mr. Koussevitzky, by sheer force of dramatic tonal contrasts and elastic changes

of tempi, gave a sparkling and unusually telling reading of this work.

### N. Y. Philharmonic Plays

Albert Steinert brought the New York Philharmonic Orchestra to Symphony Hall on the afternoon of Oct. 26. Willem van Hoogstraten's program was made up of Beethoven's "Eroica" Symphony, Strauss' "Salome's Dance" and "Till Eulenspiegel." The Philharmonic played with a firm tone and in a seasoned style. Mr. van Hoogstraten gave an impressive and tempestuous reading of the "Eroica." "Till Eulenspiegel" was interpreted with deft touch and a keen sense of humor. Yolando Mero, pianist, played Tchaikovsky's Concerto in G brilliantly.

### Durrell Quartet Heard

The Durrell String Quartet, assisted by Lee Pattison, pianist, played in the Copley Plaza on the evening of Oct. 26. In Smetana's Quartet, "Aus Meinem Leben," Josephine Durrell, Louise Sweet, Anna Golden and Mildred Ridley revealed a notable ensemble, fine feeling for tonal balance and delicacy of phrasing. Lee Pattison, who joined them in a performance of Chausson's Piano Quartet, played with his characteristic neatness of technic and touch.

### Jean Bedetti Gives Concert

Jean Bedetti, first cellist of the Boston Symphony, was heard in recital in

Jordan Hall on Oct. 28. Mr. Bedetti's program, chosen with thought and taste for distinctiveness, was performed with the requisite finesse. Mr. Bedetti's familiar virtues as an artist were again manifest. He played with beautiful, warm tone, facile technic, musicianly taste and insight. Arthur Fiedler's accompaniments merited the approbation bestowed upon them.

### Arthur Hartmann in Recital

Arthur Hartmann, violinist, at his recital in Jordan Hall on Oct. 29, played Bach's Concerto in E Major and the Chaconne, a group by Corelli, Paganini, and four transcriptions by himself of music by Vivaldi, Gretchaninoff, Poldini and Tchaikovsky. Mr. Hartmann's playing was strikingly individual. His tone, though not large, was silken and lustrous in quality. Shading and phrasing were expressive. His bowing was neat and deft; and his technic was artistically subordinated to the mood and character of the music. Mr. Hartmann showed himself a tasteful stylist in his interpretations as well as in his command over his instrument. Arthur Fiedler played appropriate accompaniments.

### Jean Nolan Sings Irish Songs

Jean Nolan, mezzo-soprano, at her second Boston recital, on Oct. 30, devoted half her program to Irish folk-songs and Irish songs. For the rest she sang old English airs and songs by Sachnowsky, Ravel, Hahn, Chausson and Gretchaninoff. To the interpretation of the latter songs, Miss Nolan brought an imagination and musician-ship attuned to the nature of her music. Her Irish songs glowed with unaffected ardor and rich sentiment. Miss Nolan is gifted with a mellow voice of sympathetic quality. Added to this, she sings with an ease, beauty of diction and charm of style that lend distinction to all her work. Ellmer Zoller accompanied.

### Jesús María Sanromá's Success

Jesús María Sanromá, a young Boston pianist, gave a recital in Jordan Hall on the afternoon of Oct. 30. In a program consisting of works by Bach, Schumann, Chadwick, Paderewski, Granados, Albeniz, Chopin and Liszt, Mr. Sanromá revealed distinguishing traits of the virtuoso. His tone, which has depth, richness and warmth, is susceptible to a wide range of color. His technic is of more than ordinary brilliance. He possesses a lively sense of characteristic rhythms, which stood him in excellent stead in such music as Paderewski's "Cracovienne Fantastique," Granados Spanish Dance, "Players," and Albeniz's "Sequidilla." The last two compositions were played with captivating native rhythmic charm. Mr. Sanromá reveals strong poetic and dramatic instinct in his colorful and expressive interpretations. His exuberant temperament favors a spirited bravura style, though, when occasion demands, he can summon an arresting lyric mood.

### Carmela Ippolito Plays

Carmela Ippolito, violinist, played in Jordan Hall on Oct. 31. Of special interest on her program was the Sonata by Ildebrando Pizzetti, written to give expression to the composer's reactions to the war. Miss Ippolito and her accomplished assisting pianist, Jesús María Sanromá, gave an eloquent performance of the Sonata. For the rest, Miss Ippolito played Tchaikovsky's Concerto in D, Sinding's Romance in E Minor and the Paganini-Loeffler "Witches' Dance." Miss Ippolito's playing was marked by suavity of style and technical neatness. Her tone was warm, yet not cloying. She played with well-poised temperament, exhibiting a highly-developed technic and natural feeling for phrasing. The Concerto was especially well performed—with appropriate rhythmic verve and emotional abandon. Mr. Sanromá's accompaniments were exceptionally tasteful.

### Lamond Interprets Beethoven

Frederic Lamond's all-Beethoven program in Jordan Hall on Nov. 1 contained the Fantasia in G Minor, the Rondo in G, the Andante in F and three sonatas—the "Waldstein," "Pathétique" and "Appassionata." Mr. Lamond's playing was characterized by classic sanity of style and manifest reverence for the music in hand. He disclosed without undue flourish the dignity and architectonic solidity of Beethoven's scores. Devoted followers of Beethoven and Lamond listened engrossed.

HENRY LEVINE.

## George Morgan

### Baritone

"displays true musical dignity, REAL dignity" at his New York recital on October 28th.



Photo by Apeda

### PRESS COMMENTS:

Mr. Morgan sang with taste and intelligence showing himself able to effect deep moods and expression.—NEW YORK HERALD TRIBUNE.

His fine, robust voice was revealed in German, French, Italian and English songs. He possesses quality and style and the knowledge that comes with sincere study and cultivation.—NEW YORK AMERICAN.

He has an extraordinarily sensitive appreciation of the moods of his songs and the breadth of tone and authority to express it. And, above all the languors of these moods, his voice held the emotional certainty which brings out their true significance. He was eagerly greeted by a large audience.—NEW YORK WORLD.

In the first Brahms song he displayed true musical dignity. Real dignity. In the last number of the group he touched the—shall I say

—second theme, or second mood, with tones that were of very beautiful quality. The third song in this group had to be repeated and it was here, particularly, that this singer showed unmistakable vocal surety.—THEODORE STEARNS IN THE NEW YORK TELEGRAPH.

Mr. Morgan in a flexible and cultivated baritone sang songs which elicited warm applause and encores.—NEW YORK TIMES.

His diction, the manner in which he pays respect to the words, as well as the music of a song, is a distinct pleasure. His voice is light, fluent, and yet possessed of dramatic quality and true emotional feeling.—NEW YORK EVENING BULLETIN.

He was effective in his French lyrics, singing with grace, tender accent and good diction. His breath control and portamento were admirable.—NEW YORK SUN.

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Nov. 17



## Country Rambles Give Joy to Maria Ivogün and Her Husband, Carl Erb



Maria Ivogün, Soprano, and Her Husband,  
Carl Erb, Tenor

Maria Ivogün and her husband, Carl Erb, are both lovers of nature and have taken many a long walk together on the highways of Austria, delighting in beautiful scenery spread out before them. The above picture was taken on one of these rambles near Gastien.

Mme. Ivogün was much impressed with the beauty of California when she visited that State, and was wishful that Mr. Erb share its charms with her on her forthcoming tour of the Pacific Coast. It has therefore been arranged that Mr. Erb will join the soprano on her journey. But, though he is a tenor of the Staatsoper in Vienna, Mr. Erb will not sing publicly in America, taking the trip as a holiday. He will arrive in this country in January.

### Moriz Rosenthal Will Begin Tour in Denver

Moriz Rosenthal will begin his tour this season in the West, opening his second American season, after an absence of seventeen years, with a piano recital in Denver, Colo., Nov. 10. He will then go to the Pacific Coast for a number of engagements, including appearances as soloist with the Los Angeles Symphony on Nov. 21 and 22, before coming East for recitals in and near New York.

### Cecilia Hansen Engaged for Concerts on West Coast

Cecilia Hansen is booked for a violin recital in Chicago on Nov. 9, and on Nov. 13 and 14 will appear as soloist with the Detroit Symphony in Detroit. Flint, Mich., will be visited on Nov. 17, and other appearances will be made in Lansing, Mich., on Nov. 21 and in York, Pa., on Nov. 24. Miss Hansen will then tour the Pacific Coast.

### Josef Hofmann to Give Recital in Brooklyn

Before his New York recital, which will be given in Carnegie Hall on Nov. 22, Josef Hofmann, pianist, will appear in Brooklyn on Nov. 17 and in New London, Conn., on Nov. 18. Mr. Hofmann will give only two recitals in New York this season, the second being the final number in the Wolfsohn subscription series, March 28.

### Albert Spalding Tours the South

Albert Spalding, after giving a violin program in Carnegie Hall on Nov. 2, his first New York recital of the season, went South for a tour of that territory. He was announced to play in Nashville, Tenn., on Nov. 5, and in Birmingham, Ala., the next day. Atlanta, Ga., was on the schedule for a concert on Nov. 8, and Knoxville, Tenn., will be visited on Nov. 11. A tour of New England is next on Mr. Spalding's list.

### Mabel Garrison to Sing in Western Cities

Mabel Garrison, soprano, is to sing in Denver on Nov. 10 and in Flint, Mich., on Nov. 17. Bookings for Lansing, Mich.,

on Nov. 21, and York, Pa., on Nov. 24 are also on her schedule. Miss Garrison will return to New York to appear with the New York Oratorio Society at Christmas time.

### JASCHA HEIFETZ DELIGHTS IN UNLEARNED AUDIENCES

Violinist Likes to Have Music Appreciated for Its "Unknown Qualities" by the Untutored

"If I were given my choice of two kinds of audiences," says Jascha Heifetz, "I would choose my listeners from among those people who love music for its unknown qualities. When my program brings delight to such a company, then I know that I have in a measure succeeded in mastering the technic which is necessary to awake this response from those who do not know anything about the mechanism of art."

Mr. Heifetz says he enjoys dancing. "It is but another expression of the music and rhythm that is part of the make-up of every normal human being. Why shouldn't I love to dance?"

He finds jazz one of his most satisfying diversions.

"There is much beauty in modern compositions, or they would not appeal to the human emotions as they do," he states. "How I would have enjoyed hearing Sousa play 'Yes, We Have No Bananas.'"

"My heaven—if I have ever given the matter much consideration—must have many earthly pleasures mixed in to be a real anticipatory delight as a world to come. Music has played such a big part in my life so far that I am absolutely sure I could not be happy anywhere without some medium for its expression."

After his New York recital in Carnegie Hall, on Nov. 15, Mr. Heifetz will tour the American and the Canadian Northwest, appearing in Minneapolis on Nov. 24, in Edmonton on Nov. 29 and in Calgary on Dec. 1.

### "AVOID EMPTY TECHNIC"

Ernst von Dohnanyi Gives Advice to Piano Students

"Don't waste your time on meaningless technical material" is the advice to piano students of Ernst von Dohnanyi, composer, conductor and pianist, who will return to this country in January. "I spend little or no time on abstract technic as many pianists do, for it seems a waste of precious time. Of course, that is an individual matter, but I can truly say I never practiced technic to any great extent," he says.

America has had several visits from this artist. The first was in the season of 1898-9, when he was barely twenty years old. He returned two years later. Then came a long break of nearly twenty years. Mr. von Dohnanyi was instructor and afterward professor in the Hochschule in Berlin.

He will make his first American appearance of the season as soloist with the Detroit Symphony on Jan. 8 and 9. He will then appear as soloist with the Buffalo Symphony on Jan. 11 and will give his first Chicago recital of the year in January. On the Pacific Coast he is booked for fifteen appearances.

### Indian Folk-Music Sought by Iowa Federation of Women's Clubs

CHARLES CITY, IOWA, Nov. 1.—The music committee of the Iowa Federation of Women's Clubs will endeavor to make records of Mesquakie Indian tribal melodies on the reservation at Tama. Representatives of the committee will attend the next pow-wow, with a view to obtaining not only the music but history and legends of the tribe.

### Louise Homer to Sing in "Prophet" with Chicago Opera

Louise Homer will spend the rest of November in Chicago, where she will make a number of appearances as guest artist with the Chicago Civic Opera Association. She sings the leading contralto rôle in a revival of Meyerbeer's "Prophet."

Thamar Karsavina, dancer, will begin her tour in Portland, Me., Nov. 12. She will appear in Boston in Symphony Hall on Nov. 13 and 15, and in St. Louis on Nov. 19.

Felix Salmond's only Boston recital of the season is to be given in Jordan Hall on Feb. 17.

Isa Kremer will give a song recital in St. Paul, Minn., Nov. 24.

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### Sopranos:

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REINALD WERRENATH  
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ERNST VON DOHNANYI  
JOSEF HOFMANN  
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MADAME LESCHETIZKY  
NICOLAI ORLOFF  
DAI BUELL

### Violinists:

JASCHA HEIFETZ  
CECILIA HANSEN  
ALBERT SPALDING  
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# JEANNE GORDON

IN CONCERT

**"All the temperament and technique and voice that made her a Metropolitan favorite for six years."**

*Omaha, Neb., News, April 13, 1924.*

**"She sweeps her audience off its feet."**

*Los Angeles, Cal., Examiner, April 23, 1924.*

**"Something which sets her apart from all other artists."**

*Los Angeles, Cal., Times, April 23, 1924.*

**"Jeanne Gordon's art holds an international preeminent standing that shines out with lustrous radiance. Her contralto voice is a marvel of beauty and purity with unusual range in compass. One was unable to detect a single tonal flaw from her lowest to her highest notes."**—*The Citizen, Ottawa, Canada, October 7, 1924.*

**"Jeanne Gordon received an amazing ovation from a packed house. Not since Galli-Curci sang here has London heard a voice of such rare beauty, amazing in its purity of tone. She moves her audience by its sheer loveliness, and sometimes by dramatic force. Her voice is God-given. The audience became tense in its interest, and sat almost breathless until the final phrase was sung. The concert was one of the finest ever presented."**—*London, Ontario, Advertiser, October 3, 1924.*

**"She sang with immense enthusiasm and delight, with a versatility and ease that mastered many forms of composition. One cannot recall another contralto of such range that may boast so fragile, so elfin, so spirituelle a caliber. 'Clair de Lune' was exquisite in interpretation, and 'Les Filles de Cadiz' was sung with abandon, verve and a spontaneity that swept the audience. 'My Heart at Thy Sweet Voice' was a glorious bit of singing, each throbbing note more telling. Here were displayed alike dramatic brilliance, resonance of tone, amazing flexibility, an intelligence that lent dignity and restraint to every passage and a personality that made every climax a triumph."**—*The Free Press, London, Ontario, October 3, 1924.*

**"True musical feeling and fine intelligence at all times."**—*St. Paul, Minn., News, October 17, 1924.*

**"Rich vocal beauty . . . twin asset of thoroughly recognizable intelligence and dramatic understanding."**—*St. Paul, Minn., Press, October 17, 1924.*

**"She sang the seductive 'Habanera' and the 'Seguidilla' arias with a warmth of tone and beauty of diction that caused an immediate response in the audience. It had the effortless spontaneity and depth and breadth of tone that the part calls for and seldom gets. The applause was quick and demon-**

*Photo by Bain News Service*

**strative and long continued."**—*New York Evening Post, January 21, 1924.*

**"Miss Gordon represents a certain type of American artist who is usurping the laurels of foreign-born singers at the Metropolitan. There is about her something which sets her apart from all other artists. Her voice is a rich contralto of unusual range and power. She colors her tones easily, and her gamut of expression is wide. Through her program she won her audience with much really extraordinary vocalism. Jeanne Gordon is an artist with a glorious organ."**—*Los Angeles, Cal., Times, April 23, 1924.*

**"JEANNE GORDON SUPERB ARTIST:—The real thing, the authentic artist is Jeanne Gordon. Wholehearted enthusiasm, verging on an ovation—last night's audience succumbed before the talents of a great artist. She sweeps her audience off its feet. She has that God-given, undefinable thing which is spirit. Nothing more beautiful was ever heard than her 'Plaisir d'Amour.' Miss Gordon's voice shows all its most wonderful qualities—fullness, roundness, resonance, rich power. 'Les Filles de Cadiz' brought the audience to her feet. There were 'Bravos,' a completely unrestrained enthusiasm in the applause."**—*Los Angeles Examiner, April 23, 1924.*

**"Jeanne Gordon, contralto, drew a packed Philharmonic auditorium. In 'Les Filles**

**de Cadiz' there was a memory of her deep organ quality which won her instant recognition."**—*Los Angeles, Cal., Herald, April 23, 1924.*

**"Came nearest to perfection of music and perfection of singing. Miss Gordon's voice has much charm in its fullness and mellowness. There was a thrill. She quickly won her audiences."**—*El Paso Herald, April 18, 1924.*

**"Jeanne Gordon, a distinctly individual type, fascinated a large audience with a voice of velvety tones which she employed to the very best advantage. She is a thoroughly delightful, finished and polished artist. Her contralto voice is velvety, rich, flexible and expressive. The Damrosch setting for Kipling's 'The Looking Glass,' a vivid, colorful word and tone painting. Miss Gordon sang quite superbly."**—*El Paso, Tex., Times, April 18, 1924.*

**"Miss Gordon has the art of swaying her audience . . . in 'Home, Sweet Home,' she achieved a thing of beauty and joy forever."**—*Omaha, Neb., News, April 13, 1924.*

**Extract from summary of Musical Season in New York City:**

**"Jeanne Gordon sang beautifully whenever she got a chance, which, in my opinion, was entirely too seldom."**—*New York World, April 20, 1924.*

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## Orchestral Novelties Add Interest to Symphony Concerts of the Week

SEVERAL orchestral novelties of unusual interest were heard in New York last week, by the Philharmonic Orchestra and the New York Symphony, the most notable of which, for the curious, at least, was Honegger's "Pacific 231," which Walter Damrosch gave at both the concerts of his organization. Mr. Van Hoogstraten treated his audience to the first American hearing of Florent Schmitt's "Antoine et Cléopâtre," which, though of uneven interest, was well worth hearing. Elly Ney appeared with the Philharmonic in Brahms' B Flat Concerto, and Florence Easton at the Sunday concert of the Symphony in an aria from "The Marriage of Figaro" and the Immolation Scene from "Götterdämmerung."

Interest in the program of the Philharmonic on the evening of Oct. 30 centered in the first New York performance of excerpts from Florent Schmitt's music to Shakespeare's "Antony and Cleopatra." The remainder of the program included Schubert's "Rosamunde" Overture and Brahms' Piano Concerto in B Flat, with Elly Ney as soloist.

The Schmitt work is a part of the incidental music to Shakespeare's play in its French version by André Gide, which was given at the Paris Opéra in 1920. The composer afterwards made two suites from the work, the excerpts played by Mr. Van Hoogstraten being from both, namely, "Pompey's Camp," "Orgy and Dances" and "Cleopatra's Tomb," all, save the first, being vastly inferior to the composer's "Tragedy of Salome," given by Monteux in 1919. The first of these was substituted for "Antony and Cleopatra," and whatever the merits of the latter may be, it would have to be of great merit to surpass the number played. The piece is scored for brass and percussion only, and exemplifies the meeting of Caesar and Antony with Pompey. Mr. Schmitt has done amazing things in this. The fanfares, different in character, meet and coexist but never mingle. They begin pugnaciously and fortissimo and, as the scene proceeds, grow gentler, dying away in muted strains as the opposing factions disappear to sup on Pompey's galley. It is music reeking of the male principal throughout, belligerent soldiers with chips on their shoulders attending to the world's business, all things feminine, including Cleopatra, far in the background. In spite of the fact that the French language feminizes the word for "army," Mr. Schmitt has here written music as essentially masculine as the Gallic rooster which typifies his race. The other two excerpts are either less good or their playing did not realize their full possibilities. The "Orgy" seemed a mild sort of affair, even Saint-Saëns has done better in "Samson," and there are a number of dances far more suggestive of lust than what Mr. Schmitt has limned. The naughty *kordax* which we read of in Greek literature as being unspeakable, could hardly have shocked anyone if it was like this. The scene in the tomb of Cleopatra is one that would baffle any composer. It has more or less done this in the present instance. There are some moments in Mr. Schmitt's music that are of high interest, but they were overcome by those muted trumpets fading into the distance as Pompey and Caesar boarded the galley. There was little or no hint of "the pretty worm of Nilus that kills and pains not," and the psychology of the traitor, Cleopatra, who took the asp to her bosom rather than be led through Rome at the tail of Octavian's chariot, but, as has been said, at one hearing it was impossible to tell whether Mr. Schmitt or Mr. Van Hoogstraten was at fault. The audience did not seem overwhelmed with delight at the work.

Mme. Ney's playing of the Concerto was best in the last two movements, the Andante being beautifully played and the final movement as well. The audience applauded so long and so loud that Mme. Ney permitted herself the anticlimax of an encore. J. A. H.

As further evidence that this will be a season of novelties, Walter Damrosch brought the New York Symphony to Carnegie Hall on Friday evening for its first concert of the year, with two works conspicuously marked, "first time in New York," on his program. One was Arthur Honegger's epic of the locomotive, "Pacific 231," which Mr. Koussevitzky first presented in Paris last

year and with which he opened his Boston season, and the other, Bernardino Molinari's orchestration of Debussy's "L'Isle Joyeuse."

Arthur Honegger's description of his work is its immediate preface: "I have always passionately loved locomotives. To me they are living creatures, and I love them as others love women or horses. What I wanted to express in the 'Pacific' is not the noise of an engine, but the visual impression and the physical sensation of it," he says.

"Pacific 231" is not descriptive music entirely, it is rather, or it attempts to be, a paean in praise of the locomotive. It is a delightful gesture of the genre of the Stravinsky "Fireworks," delightful because it is short, and diabolically orchestrated to achieve an uncanny ecstasy. Under Mr. Damrosch it did not quite do that. It occasionally rushed through the night, but it stopped at local stations. There was some of the unconscious humor of the Paris-Cherbourg "express" or the label "schnellzug" on a post-war German train, about it. It was fast, but it did not seem to get there.

## New York Concerts and Recitals

[Continued from page 6]

on the afternoon of Oct. 28. Mr. Morgan's program was well chosen and carefully arranged for climactic effect. Beginning with Handel's arioso, "Dank Sei Dir, Herr," Mr. Morgan sang also songs by Lulli and Rontani, arranged by Brandt and Florida respectively, and ended the group with Beethoven's "Adelaide." The second group was entirely of Brahms, most of the numbers being of the less well-known songs. "Blinde Kuh," which being interpreted is "Blindman's Buff," had to be repeated. Duparc's exquisite "Phidylé," which began the French group was one of the best pieces of singing of the afternoon and Chabrier's "Ballade des gros Dindons" was cleverly sung, and "Sur les Cimes" by Hübner was also very good. "On Eribeig Island" by H. O. Osgood, was the opening number of the final group and was well given. The remainder of the group included songs by Erlebach, Shaw, Lord Berners and Silberta. Mr. Morgan's program was received with much enthusiasm by a large audience which demanded numerous encores between the groups and at the end. The accompaniments were played by Frank Bibb. J. A. H.

### Socrate Barozzi Heard Again

In his violin recital in Carnegie Hall on Oct. 28, Socrate Barozzi, played Grieg's G Minor Sonata with an unusual understanding of its dramatic values. The shading was exquisitely done. He ended the Allegretto Tranquillo movement with a ravishing decrescendo, and there was a buoyant upward sweep to the concluding note of the Sonata. Bernard Wagenaar played the piano part with precision and sympathy. Mr. Barozzi's agreeable personality contributed to his performance. His tone is smooth and well rounded, with a singing resonance. Mr. Barozzi had his shorter pieces arranged to secure an interesting contrast of mood and volume. The Largo Espressivo of Pugnani opened the first group, followed by the Fugue of Tartini-Kreisler, which was characterized by a nice balance between the primary and secondary parts in the double stopped passages. Bach's Praeludium concluded the section. In the final group the delicate tracery of the muted "Fileuse" by Fauré, contrasted with the firmer fabric of Grainger's "Molly on the Shore," which followed. The group opened with "Legende" by Godowsky and closed with "Havanaise" by Saint-Saëns. J. S.

### Nathan Abas' Début

Nathan Abas, violinist, made his New York début in recital in Aeolian Hall on the evening of Oct. 28, in a program nicely balanced between classics and modern works. Tartini's Concerto in D Minor began the program, Mr. Abas giving the work a musically and well-considered reading. He followed this with Mozart's E Flat Concerto, making a clever transition in style from the severities of Tartini to the gaieties of Mozart. The third group, a far cry

Mr. Molinari's orchestration of Debussy's "L'Isle Joyeuse" preserves the charm and the fragility of the piano score and also emphasizes a little its sentimentality. It suggests, however, not so much an enchanted Cytherean isle as a haven in the gardens of Versailles on a fête night.

The program began with the Beethoven Fifth Symphony, of which Mr. Damrosch gave a conservative and thorough performance. The Vaughan-Williams "Fantasia on a Theme by Thomas Tallis" for double string orchestra, had a throbbing quaintness of melody and a charming simplicity, which was somewhat hurried, but not entirely lost, in the performance. As an example of music which shocked the sixteenth century with its force, its moral is ominous, D'Indy's "Istar," in which seven diaphanous veils of musical variations are shed one by one, to reveal the theme in all its glory, completed the concert. H. M.

For the first of the Sunday afternoon concerts in Aeolian Hall, on Nov. 2, Walter Damrosch picked an interesting program. Beginning with Mendelssohn's "Fingal's Cave," Mr. Damrosch gave the Fifth Symphony of Beethoven, "Deh Vieni" from "Marriage of Figaro," with Florence Easton of the Metropolitan as soloist; a repetition of Honegger's

"Pacific 231," and the Finale from "Götterdämmerung," with Mme. Easton as Brunnhilde.

"Fingal's Cave" was pleasantly depicted and the Symphony given a fine performance, save for a clarinet somewhat below pitch. Mme. Easton's singing of the "Figaro" aria was of unusual beauty. She is a Mozart singer par excellence and her lovely voice never sounded lovelier. She also had the good taste not to appear in evening dress, but in a becoming afternoon suit and hat.

Honegger's work was interesting, but no more. His locomotive takes too long to get started, and once on the way lacks the monotonous throb of a locomotive moving as it should. Strange noises occurred in the mechanism, which in real life would have caused any competent engineer to slow down at once to find out what was wrong inside. The principal failure would seem to be that Mr. Honegger gets his engine going full-tilt and then makes it suddenly vanish into thin air, which trans-Continental locomotives seldom if ever do.

After the storm and stress of this work, "Brunnhilde's Immolation" seemed as conservative as Buckingham Palace, though far more beautiful. There was a moment of hesitation when something happened in the trumpet choir, but the work itself was thrilling, and Mme. Easton's singing of it was very fine. J. A. H.

Hall last spring, reappeared in the same auditorium on the evening of Oct. 28. The work of this organization is of peculiar interest, largely from the fact that its singing is real virtuosity. They used no accompaniment whatever and not even a pitchpipe to give the tone for beginning. In spite of this, the pitch was invariably true and the various numbers were started neatly in keys wholly unrelated to those which preceded. There was considerable variety in the program though a trifle less *bouche-fermée* would have improved matters. Humming is a stunt however you look at it and interesting only for an occasional dramatic effect, hence three or four entire numbers given this way are tedious. Clever arrangements were made from piano accompaniments

[Continued on page 18]



Photo by Mishkin

AS TOSCA

A LEADING CRITIC  
WROTE OF

GLADYS  
AXMAN

THE BROOKLYN DAILY EAGLE.  
NEW YORK SATURDAY, OCTOBER 11, 1924.

AT JOLSON'S THEATER Gladys Axman succeeded Anna Roselle in the role of Tosca. Miss Axman is our choice from among the sopranos of the Galló company. She has the Metropolitan air, the grand carriage, the taste that one associates with singers of the larger line. Her Tosca was dramatic and well sung. She is the best Tosca, the best Santuzza, and would probably be the best Butterfly that Galló boasts (taller prima donnas than Axman have essayed the petite Japanese). Salazar was again a blatant Mario. The Scarpia was once more portrayed by Mario Valle. The orchestra, under Guerrieri, has improved its playing of the score—or perhaps on the occasion of the season's first "Tosca" they were feeling a bit tired and weary.

EDWARD CUSHING.



# Many Singers on New York's Concert Schedule

[Continued from page 17]

as in the Luzzi "Ave Maria," beautifully sung by Mme. Theodorova, and an aria from "Sadko," (not the hackneyed "Song of India") by Mr. Creona, the latter so well done that it had to be repeated. Miss Ivanova, an excellent contralto, sang exceedingly well in Gretchaninoff's "Credo."

Mr. Kibalchich has trained his choir well. Exception might be taken to the suddenness of some of his shadings, but the transitions were splendidly done. The alto part was weak all through and in many cases imperceptible. The basses were sonorous and the tenors good. A few more heavy soprano voices would have improved the general effect immeasurably. However, the work of the Choir was interesting and in many respects unique. J. A. H.

## Winifred MacBride Makes Début

Winifred MacBride, an English pianist, appeared in a début recital in Aeolian Hall on the evening of Oct. 29. Miss MacBride is equipped with an excellent technique and a tone that is far above the average so that her recital, on the whole, proved unusually attractive. The artist's program was one which would have taxed severely the ability of even a pianist of long experience. She began with Schumann's "Papillons" and then gave the Brahms F Minor Sonata, which she played exceptionally well, not falling into the error of many pianists and making the work sound as if it were in twenty movements instead of five. A well-chosen Chopin group included the Fantaisie, three Preludes and the "Winter Wind" Study. These were played with technical proficiency and much beauty of tone, but were somewhat lacking in breadth of conception and detail. The gloomy B Minor Sonata of Liszt was, in the main, well played, and showed to advantage the excellent

fingers with which Miss MacBride is equipped. The same composer's "Waldesrauschen" and F Minor Concert Study, "La Leggerezza," served as encores. W. S.

## Ralph Leopold Plays Early Mozart

A big audience at the Town Hall on Wednesday evening of last week made it manifest that they appreciated the artistic piano-playing of Ralph Leopold. It was a highly interesting recital, and in the arrangement of his program, Mr. Leopold succeeded in turning away from the orthodox. He demonstrated the possession of a fluent technique, a fine sense of color, admirable tonal command of his instrument, and a sensitiveness that made his playing very enjoyable indeed.

Opening his program with the Bauer arrangement of Bach's Partita in B Flat, he immediately gave an earnest of his musicianly attributes. The Sarabande and the Gigue were beautifully played, with exquisite balance. Next, there came five pieces written by Mozart at the age of eight, and listed for their first performance in New York. They were decidedly interesting as exhibiting the extraordinary talent of the prodigy in his early exercises, and at least one of them possessed a good deal of intrinsic charm. Little pieces, simple and lucid, they held the audience closely attentive. The story goes that they were recently found in a note-book of the young Mozart.

After the Seiss transcription of the Beethoven Dance in C, Mr. Leopold passed to the Russians. A big jump from Beethoven to Scriabin, but it was successfully negotiated. The Sonata No. 4, Op. 30 of the latter composer was very well played. There were extremely beautiful tone effects in the introduction. Followed Rachmaninoff's Etude Tableau, Op. 33, No. 2 and Liapounoff's "Tempête" Etude.

Grieg found representation with a

canon, "Once Upon a Time," "Remembrances" and a Norwegian Dance, and the pianist then played Jongen's "Clair de Lune" and "Soleil à Midi." The Strauss-Taubmann "Freundliche Vision" was another interesting number, and the printed list came to an end with Wagner's "Ride of the Valkyries." Altogether it was a notable recital by a notable American pianist. P. C. R.

## Renée Thornton in Recital

A recital of unusual interest was that of Renée Thornton, soprano, in Aeolian Hall on the afternoon of Oct. 30. Miss Thornton brought some very unusual songs before her audience. The choice of her program was a happy one, the conventional Haydn-Mozart aria as an opening number being dispensed with, putting in its place some effective numbers of Quilter, Coleridge-Taylor and Bridge. Several lovely Schubert songs followed, next came songs of Rhené-Baton, Ravel, Moret, Koehlin and Georges, closing with a group, comprising works of Bauer, Manning and Hageman, those of the last named all presented for the first time.

Vocally, there is much to be said of the progress Miss Thornton has made since her début last February. She sings with greater freedom, her voice is lovely in quality and well produced, and considerable strength and resonance was revealed, to all of which is added a most ingratiating stage presence.

Among the high lights of the afternoon was the Schubert group, Alexander Georges' declamatory "Hymne au Soleil," Rhené-Baton's "Tout Gai" and Manning's "The Lamplighter," the last three named songs being repeated. These, with several extras, proved beyond doubt that Miss Thornton scored with the large audience in attendance.

Her husband, Richard Hageman, a past master in the art of accompanying, gave at all times sterling support. M. B. S.

## Eva Gauthier Triumphant

Eva Gauthier celebrated the seventh anniversary of her New York début as a concert singer with one of her unique and artistic recitals in Aeolian Hall on Oct. 30. As usual, Mme. Gauthier's program was largely made up of novelties, with a generous admixture of music by Stravinsky, Medtner, Albert Roussel, Florent Schmitt and Frederic Jacobi. She did not, however, disdain to sing more conventional songs, even including two by Arthur Sullivan in a group of Shakespearean settings, and going back to the Fourteenth Century in a French air arranged by Deems Taylor. Then, to give an added flip to the evening, Mme. Gauthier proffered a collection of songs listed as "vocal chamber music," in which she was accompanied in turn by a guitar, a flute and a viola, without piano, and a quintet of piano and strings.

In all these numbers, the intelligence which has raised Mme. Gauthier to the distinctive position she holds was actively exercised. Her keen sense of rhythm, her well-developed judgment in reserving a particular shade of vocal color until the moment when it will be most effective, her poise and the finish of her style were once more contributory to an art that approaches perfection of its kind. Especially beautiful was the placidity of her expression and the smoothness of her delivery in the legato measures of Schubert's "Wiegenlied," sung to a guitar accompaniment; and equally impressive, along different lines, was the introspective brooding revealed in Ravel's "Ronsard à son Ame." Medtner's "Day and Night" was an absorbing study in emotional contrasts, and Jacobi's arrangement of a Pueblo love song was interpreted with primitive directness. Humor was not lacking in other numbers, either. American composers were represented by Campbell-Tipton, John Beach and John Alden Carpenter.

Assisting Mme. Gauthier were Gordon Hampson, accompanist; Louis Edlin and M. Belfort, violinists; Saul Sharrow, viola player; Lucien Kirsch, cellist; Lamar Stringfield, flautist, and William J. Kitchener, guitar player. P. K.

## Florence Mulford Comes Back

Florence Mulford, contralto, formerly of the Metropolitan Opera Company, was heard in recital in Aeolian Hall on the afternoon of Oct. 31, making her first public appearance for some time. Her

singing was of such excellence that her temporary retirement is all the more regretted and her reappearance a matter for thanksgiving. Mme. Mulford's program was as well chosen as it was well sung. It is a long time since Beethoven's "Busslied" has been heard, and several of the songs were entirely unfamiliar. A group of Brahms was especially good and "O Wüsst ich doch" as fine a piece of singing as has been done in many moons. Saint-Saëns' "Jour de Pluie" was also delightful. A brace of three songs by Hageman and one by Carpenter formed the last group, all being well received.

Mme. Mulford's voice is very beautiful and has an extraordinary range in color. She sings as one having authority and this, together with her other assets, made her recital a highly interesting one. Richard Hageman played the accompaniments particularly well. J. A. H.

## Mischa-Léon in Recital Début

Interpretative gifts of a high order were displayed in Aeolian Hall on Oct. 31 when Mischa-Léon gave his first American song recital. Here is a tenor voice of operatic caliber adapted, with an intuitive feeling for the fitness of things, to the requirements of lieder singing, and in command of this a mind of more than usual strength and flexibility. The program was one to cheer the heart. A French group, made up of songs by Albert Roussel, Büsser, Fauré, Rhené-Baton and Laparra, preceded a number of modern English compositions, these in turn leading to a section in which the names of Erich Wolff, Hugo Wolf and Richard Strauss predominated. For the final part we were given Scandinavian works by Grieg, Lange-Müller, Lie and Knudsen, sung to their original texts. In his arrangement of these Mr. Mischa-Léon showed a sensitive appreciation of contrast, exactly as in his singing he proved an artist who can build up an intimate drama out of the material furnished in a scant number of pages. Yet this dramatic sense was never allowed to deteriorate into mere theatricalism. Perhaps Mr. Mischa-Léon was never more successful than when engaged in bringing out the beauties of lyrics dealing with the things of outdoors, as in Lie's "Snow" and Knudsen's "Lullaby to a Flower," though he gave a sinister significance to Strauss' "Lied des Steinklopfers" and wrapped Bantock's "Desolation" around with a pictorial atmosphere. His expression was tender without the sacrifice of a natural virility and while Mr. Mischa-Léon appeared to delight in the texts of his songs for their literary value, he did not exploit them at the expense of the music to which they were wedded. Walter Golde played accompaniments that were in thorough accord with the singer's moods. P. K.

## Fisk University Jubilee Singers

The Fisk University Jubilee Singers, a quintet of Negroes, were heard in concert in the Town Hall on the evening of Oct. 31. The organization consists of James A. Myers, first tenor and leader; Carl J. Barbour, second tenor; Mrs. James A. Myers, contralto; Horatio O'Bannon, baritone, and Ludie D. Collins, bass.

In the characteristic music of their race these singers did work that was of the highest artistic value. Several of their numbers, such as "Little Star," arranged especially for them by Frank La Forge, and H. T. Burleigh's "Deep River," were too sophisticated in their harmonizations and lacked consequently the spontaneity that music of this type must have. Similarly, "Kentucky Home," not absolutely Negro music, for all of its charm, fell below the standard of interest. When they came to pieces like "Oh, Mayry, doan' ye weep, doan' ye Mawn" and "My Soul Am a Witness fo' de Lawd," listeners were carried to a high pitch of enthusiasm, not only by the naïve words but by the beauty of the music and its presentation. Two encores, "What Kind of Shoes are You Gwine to Wear" and "I'm So Glad Trouble Doan' Las' Always," were delightful. In the former Mr. Barbour's voice in the short solo bits was of haunting loveliness. In "I Couldn't Hear Nobody Pray" the counterpoint was as characteristic as that of Bach in his fugues.

Two of the members of the quintet were said to be suffering from severe colds and they were not in their voices. Mme. Myers, who supplied the pitch from a tuning fork, did not sing solos

[Continued on page 22]





## Competitive Choral Festival Will Be Climax of Big Season in San Antonio



1, Mrs. J. M. Krakauer, President Mozart Choral Society; 2, Edith M. Resch, Concert Artist Manager; 3, Mrs. Lewis Krams Beck, Life President San Antonio Musical Club; 4, John M. Steinfeldt, President San Antonio College of Music

SAN ANTONIO, TEX., Nov. 1.—San Antonio musical organizations have arranged an impressive calendar of concerts by celebrated artists for the coming season.

The Mozart Choral Society, which has long occupied an unassailable position in the managerial ranks, will present Edward Johnson, tenor, on Dec. 1; Vladimir de Pachmann, pianist, on Jan. 21; Paul Whiteman's Orchestra on Feb. 7, and Maria Jeritz, soprano, on March 10. This society will sponsor a music festival in early spring when all State choral organizations will be invited to compete. Women's, men's and mixed choruses of no less than forty voices will be eligible. Prizes will be offered for each division. David L. Ormesher is entering his third season as conductor and Walter Dunham his second season as accompanist of the Mozart Chorus. Mrs. J. M. Krakauer, newly elected presi-

dent, has organized a Junior Mozart Choir, with Tipp Thompson conducting. The performance of an operetta is planned in December.

Edith M. Resch, who entered the managerial field successfully last year, will present Mischa Elman, violinist, on Jan. 25; Margaret Matzenauer, contralto, on Feb. 26; Tito Schipa, tenor, on April 1, and the Chicago Apollo Club in "Elijah" on May 22.

The San Antonio Musical Club, of which Mrs. Lewis Krams Beck was recently elected life president, will sponsor the appearance of Feodor Chaliapin, bass. This club will present "Mikado," sung by club members. For the third season professional appearances will be granted to three club members. Those chosen for the coming concert are Mrs. L. L. Marks, soprano; Julien Paul Blitz, cellist, and Walter Dunham, pianist and accompanist. A series of narrative programs will be given monthly at the St. Anthony Hotel ballroom, opening on Oct. 27 with a musicale presenting the prize winning compositions in the fifth annual Texas Prize Composition Competition. The prize winning contestants include David Gulon, Paul Van Katwijk and Frank Renard of Dallas and John M. Steinfeldt of San Antonio, who were present to perform compositions and receive cash awards. The first of the club's musical-luncheons was held on Oct. 28 in honor of the successful composers. This organization has the distinction of being the only club, and Texas the only State, which fosters annually a prize competition for its own State composers.

The San Antonio College of Music, John M. Steinfeldt, president, will present Ernst von Dohnanyi, pianist, on Jan. 24. The college plans an extensive series of faculty and student recitals. The Musical Art Choir, a chorus of mixed voices, will continue its activities under the conductorship of Henry Jacobsen. This choir assisted in the singing of the Mass composed by Mr. Steinfeldt for the dedication of the new St. Mary's Catholic Church, of which Mr. Steinfeldt has been organist for twenty-nine years.

For the second year the Tuesday Musical Club will sponsor a series of four musicale-teas in the St. Anthony Hotel under the chairmanship of Mrs. Lawrence A. Meadows. The artists to be presented are Colin O'More, tenor, Oct. 14; Gay Maclaren, dramatic reader, Nov. 18; David Guion, pianist, Jan. 27; Georgette La Motte, pianist, Feb. 17. Rafael Diaz, Metropolitan tenor, who is a native of San Antonio, will be presented on Sunday afternoon, Nov. 16, in the Gunter Hotel ballroom. Mrs. Eli Hertzberg, president, has enlarged the scope of this club to embrace a junior department with Lida V. Grosh as chairman, and a juvenile department under

the chairmanship of Mrs. W. D. Downey, Jr. The Chaminade Society, a choral department, will for the third season be conducted by David Griffin of Austin. The Tuesday Musical Violin Octet, conducted by Mrs. Edward Sachs, will hold its annual concert on Feb. 3. The club programs will be devoted largely to American music. A music memory contest for members will be held.

The Texas Chapter of the National Association of Harpists, Maudetta Martin Joseph, president, will sponsor the appearance of Marcel Grandjany, harpist, on Feb. 11. The Catholic Women's

Association will present Allen McQuhae, tenor, on Nov. 25. An incomplete list of attractions booked for Our Lady of the Lake College includes Lo Priore, violinist; Birdice Blye, pianist, and the Thurlow Lieurance Company.

Public school music has the impetus of eight new junior high schools under the supervision of Mrs. Lula Griesenbeck. Each has an orchestra of fifteen to forty members. From 500 to 700 students join weekly in assembly singing. Each school will give two cantatas in the course of the year.

GENEVIEVE M. TUCKER.

## Abilene Colleges Unit in Forming Texas Little Symphony Organization

ABILENE, TEX., Nov. 1.—Local clubs, orchestras and faculties of colleges are planning to make this year an especially interesting one, musically. With the re-opening of the McMurtry Methodist College, Gypsy Ted Sullivan, Dean of Fine Arts, presented a varied program recently, the first of a series which includes recitals by Thomas Hood Simpson, and Lillian Morrison, pianists; Hazel Mikkelsen, violinist, and Pauline Jordan, reader.

Mozart's "Marriage of Figaro," as staged by the Hinshaw Company, will be the outstanding musical attraction of the regular College Lyceum Course, of Simmons Baptist College. The Artist Course will bring Mischa Elman for a January recital and one of the leading orchestras for a concert in May.

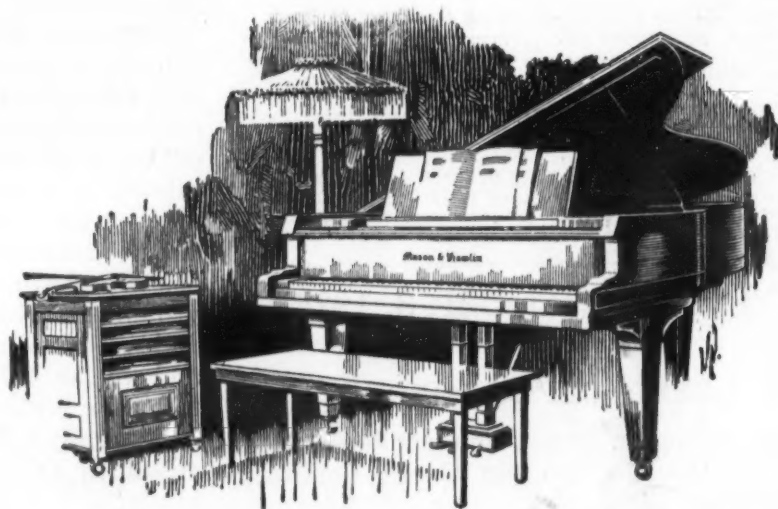
One of the three little symphony orchestras in the State of Texas, and one of the few in the entire Southwest has been organized in Abilene. An enthusiastic and spontaneous reception was given the organization by the capacity audience which greeted its initial concert. Already many requests for concerts have come in from nearby towns and cities, and the organization, under

John Victor, is planning a concert tour of central and western Texas at an early date. It was possible to form a successful symphony group of twenty-five in a town the size of Abilene, through the cooperation of the three colleges here: Simmons, Abilene Christian and McMurtry. The personnel has been largely drawn from those colleges. Stiles R. Anderson, Dean of Fine Arts at Simmons, is one of the soloists with the orchestra. Wilda Dragoo is the violin soloist.

The originator and director of the Symphony, John Victor, is an Italian by birth, but an American citizen who has spent the greater part of his life traveling over the United States and Canada with musical organizations. He has been a resident of West Texas for four years.

The Musical Coterie expects an unusually pleasant and profitable year. The twenty members are all professionals, or advanced students. The programs are made up from repertoires submitted by each member. Two hours are given to each club session, one to the finished program, the other to choral practice. The club will give one choral concert during the year under Myrtle Dunn. A recital will be presented this fall by Thomas Hood Simpson of Alabama, pianist. Two programs of sacred music, solos, choruses and organ selections will be given during the year, one of these including excerpts from "Messiah."

MRS. JOSEPH DALY.



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NEW YORK, NOVEMBER 8, 1924

## THE METROPOLITAN OPENS

WITH an old opera and a new conductor, the season of the Metropolitan Opera Company began on Monday night. The story of that first "Aida" and the advent of Tullio Serafin is told in another column. Here we must be more concerned with what is to come and the possible results of the winter's activity.

There are several items of interest in Mr. Gatti-Casazza's new program. Of supreme importance to the Wagnerite is the announcement that the "Ring" will be completely restored. The management has pursued a policy of hastening slowly in bringing the great Nibelungen music dramas back to the stage, but with "Walküre" and "Siegfried" accomplished in past years, the cycle will be rounded out this season. "Götterdämmerung" is scheduled for January, and in February the revival of "Rheingold" will mark the beginning of the first presentation of the series in proper order since the war.

The addition of "Pelléas et Mélisande" to the repertoire will probably be conceded to be the most important event of the season. We have several times urged the production of Debussy's remarkable work at New York's big opera, and Mr. Gatti must be congratulated on his decision to bring it to his subscribers.

It was in April, 1902, that "Pelléas et Mélisande" was first presented in Paris, at the Opéra Comique. Today it remains unique in the world of opera, a masterpiece exquisitely wrought, the loveliness of which has been revealed to New York in performances by the Chicago Opera.

The contention has been advanced that the delicate and subtle setting of the Maeterlinck play calls for a theater more intimate than the Metropolitan Opera House, but Mr. Gatti and his aides achieved such a triumphant production of Mozart's "Così Fan Tutte," a few years ago, that we can rely on him to furnish a conclusive answer to arguments of this sort.

Another item on the list that excites more than a passing interest is the promise of Montemezzi's "Giovanni Gallurese." This first work by the composer of "L'Amore dei Tre Re" will have its American première in the second half of the season. The tragic story of *Fiora*, with its beautiful music, has long been a favorite with discriminating opera-goers, and these will welcome the presentation of another Montemezzi work.

The Czechoslovak composer, Janacek, whose "Jenufa" is to be presented for the first time in this country, is not known to the average American music-lover by his works, but his reputation in his own country will assure him an attentive hearing.

Reverting to the subject of revivals, we find some highly interesting operas on the season's program, notably Verdi's "Falstaff," which has been absent from the Metropolitan repertoire for more than a decade. The return of the melodious "Tales of Hoffmann" will also be welcomed.

Altogether, the season promises to be unusually attractive, and we can only regret that Mr. Gatti has not yet found a new American work in which to employ his brilliant company.

## MUSIC SCHOOLS COOPERATE

A STEP which should have important results in the development of music in the United States was the recent organization of the National Association of Schools of Music and Allied Arts. Although there is much preliminary work to be done before this association can function effectively, the inaugural meeting in Pittsburgh, at which the majority of leading music schools was represented, was able to adopt a tentative constitution. It now remains for the executive committee, with Kenneth M. Bradley, director of the Bush Conservatory, Chicago, as president, and Burnet C. Tuthill, business manager of the Cincinnati Conservatory, as secretary, to complete its plans for presentation to the second meeting, which is to be held at the Eastman School of Music, Rochester, in February.

The aims of the new organization are to establish closer relationship between the schools; to discuss educational problems; to promote the artistic, intellectual, moral and physical well-being of students; to create a standardizing agency, and to establish close relations between the association and other musical educational associations. In conventions, the supervisors of music throughout the country have long enjoyed a common meeting ground on which they may discuss their problems and examine new departures in musical education, and we can only applaud the decision of the schools to create similar opportunities for cooperation. It is decidedly a step in the right direction, and should result in the elevation of musical standards generally.

## THE INCOME TAX RETURNS

IN response to inquiries asking if MUSICAL AMERICA will publish the figures of the income tax returns as related to artists and other persons connected with musical activities MUSICAL AMERICA desires to say emphatically that we shall not publish these lists, for the reason that we consider the Norris Amendment to the Revenue Act of 1924 one of the most radical and socialistic pieces of legislation ever enacted. MUSICAL AMERICA furthermore considers the publication of such private information an absolute violation of personal liberty, and, besides, a breach of good taste.

## A BEQUEST FOR COMPOSERS

ANOTHER substantial sum is made available for the encouragement of American composition by the will of Lillia M. Bearns, who died in Brookline, Mass., a little more than a month ago. Columbia University is entrusted with the administration of a trust fund of \$50,000, the income from which will be awarded annually to composers between the ages of eighteen and twenty-five, selected by competition.

It is gratifying to have this further manifestation of an interest in creative music. America has established wonderful institutions for the delight

of the music-lover; the interpretative artist finds his opportunities, but we must do much more for the composer in an effort to make his sacrifices for music worth while. There is no artist more deserving of support, for, unless he can achieve celebrity, he gains no return for his productions. It is the creative genius who will ultimately secure for America her proudest place in the world of music, and each sum devoted to the composer must have a stimulating influence.

## Personalities



Queen of Song Meets Czar of Baseball

Few events please professional photographers more than a public meeting of rulers. On such occasions cameras are produced and manipulated with especial relish; and when May Peterson, queen of song, was seen talking to Judge K. M. Landis, the "Czar of Baseball," at Fort Worth, Tex., recently, photographic artists were quick to seize the opportunity for an unique picture. Miss Peterson was a prominent figure in functions connected with the American Legion Convention. The Music Teachers' Association of Amarillo also honored the singer by giving a luncheon in her honor and electing her an honorary member.

Chamlee—When Mario Chamlee gave a concert in Los Angeles recently with Ruth Miller, his wife, the auditorium chosen for their appearance was the Temple Baptist Church, from the choir of which Mr. Chamlee was once dismissed because he did not sing loudly enough. "Everyone thought I would be a violinist in those days," says Mr. Chamlee. "I studied violin for eight years and singing, at that time, appealed to me very little. I sang in the glee club at college, but was really more interested in football."

Zuro—Music will be the great religion of the future, according to Josiah Zuro, in charge of music in the Rialto Theater and conductor of the Sunday Symphonic Society, which gives free concerts at noon. "I would like to see people in communion with music every noon hour," he says. "I would have the music given in musical temples as beautiful as our churches are now. I have in mind an unseen orchestra, with unseen soloists. Afterward the public could be informed who had played or sung, so that they would know who the artist was who had thrilled them on a certain occasion."

Samaroff—The little boy of the colored comic supplements does not apply himself diligently to music, but a real little boy who lives in Laurel, Miss., was so anxious to hear Olga Samaroff play the piano that when she was announced to give a recital there he spent his school-free hours selling eggs until he had accumulated the price of an admission ticket. His enterprise was made known to Mme. Samaroff when, after the concert, she commented upon the large number of children in the audience. Loving children deeply, Mme. Samaroff was so touched by this proof of the boy's devotion to music that she sent him an autographed picture.

Damrosch—When Dr. Frank Damrosch, director of the Institute of Musical Art, New York, was asked to address the People's Choral Union of Boston recently, he chose as his subject "The Value of Choral Singing to Communities Large and Small." Doctor Damrosch, who organized the People's Chorus of New York thirty-two years ago, was also one of the founders of the Boston organization six years later. "At that time there was no way in which the man of small income could occupy his leisure to find enjoyment within himself," he says. "Since then motion pictures and other diversions have come into everyone's life. But we are still hoping that we can prove to people the greater enjoyment in self-expression than in these external amusements."



# Point and Counterpoint

By Cantus Firmus, Jr.

Some Prima Donnas and Their Pets



It used to be a favorite pastime of leaders of society to find out the oddest animal that might be carried on the thumb or worn as a neckpiece. The snake, the 'possum, the cassowary and the auk each had its inning. Today the Outdoor Sports have more appeal than in the Victorian era of the pet pug, but still many a Prima Donna flaunts a chameleon in public when she is not busied with a golf-stick. Moreover, why shouldn't she?

We know one popular soprano who would be absolutely lost without her Russian wolfhound! Not a few, fearing a possible dearth, raise their own. The wire-haired terrier exerts a piquant charm, and whereas *Brünnhilde* used to cherish a canary, the more modern devotee of Schreker takes an Airedale to the spa. A horse has charm, too.

To be sure, there are one or two well-liked songstresses who count a husband as their best possession! Sometimes he is supplied with vocal or instrumental technic, and then he forms a useful adjunct to joint-recital programs. Or Leander may be gifted with the arts of the accompanist.

A coaching Better Half is the choicest jewel in a diva's tiara—unless she has her own ideas about Interpretation. (To the latter case, some of those Regrettable Severings of musical domestic ties may be traced.) Sometimes a singer's hubby acts as her modiste, but that is almost as precarious a calling as the other! Not seldom he is pressed into service as cook.

## How a Gold Fish Queered a Show

NOT many years ago a harrowing scene took place in the apartments of a famed dramatic soprano. It quite threw into the shade the reported grief of Chaliapin when his dog passed away in a Paris hotel last year, or the laments of Paderewski over his dead Pinky.

Fifi, the pet gold fish of the vocalist, had turned up one burnished side to the zenith in her plate-glass and platinum aquarium. It seemed like a case of too liberal libations.

"My precious!" gasped the songstress in the accents of a Catullus lamenting the death of his lady's parrot. "Will no one revive her?"

The hour was seven; the opera was to be "Tosca," and the prima donna had already put on her wrap for the theater.

Somewhere in the distance an Impresario's fumes grew fumer.

A veterinary hustled in. Presently there were two in consultation. The mistress of Fifi collapsed with a Kundrian groan. She would sing no note until the fish recovered her equipoise!

Somewhere about nine Fifi expired. The programs that night carried printed slips announcing that "Traviata" would be given instead, owing to the "indisposition" of Mme. —.

## Sic Semper Georgius

WE regret the fact that the calendar is not now turned about, as it would be so appropriate to muse—if it were February—on a song that recently came to hand, celebrating the Father of Our Country.

It is entitled "Go, George!" and begins in fine funeral style on the words "Dig the grave, O dig it deep!" After a few preliminary bars of threnody, we were amazed to find the work turning into a spirited march! We put by our handkerchief, and before we knew it were tapping boot-leather smartly to these words:

"Washington stood, listening to his aged Mother;

She spoke to her son, waiting while minutes swiftly flew:

'Go, George, fulfill the high destiny For which Heav'n seemed to have intended you!'"

Moral: You can never tell by the opening bars!

## Not Impressed

"BE mine, or—" began the Cave Man Suitor with a dominating inflection.

"I'm not a musical addict," replied the Fair One sweetly.

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???

## The Old-Time Tablature

Question Box Editor:

Why did the seventeenth century writers use a staff of six lines?

G. E. B.

Boston, Oct. 31, 1924.

This was owing to the long obsolete system of "tablatures," which aimed at representing on paper the real technic used in fingering. The six-line staff

was used for the spinet, but it was a survival of the older lute music, in which there was a line for each string.

???

## The Works of Franz

Question Box Editor:

Was Robert Franz known as composer in other media than that of the song? Was his output large? N. Philadelphia, Oct. 30, 1924.

Franz is best known for his songs, of which there are 257 published ones, but he also devoted much time to orchestral transcribing of works of Bach and other masters. His work in the latter field is hardly comparable, however, to his masterly lieder.

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Wagner's First Opera

Question Box Editor:

Was "Das Liebesverbot" Wagner's first opera, as I recently heard it so called? G. P.

Minneapolis, Nov. 1, 1924.

No; his first stage work was "Die Hochzeit," composed before he was twenty years old, but never completed. "Liebesverbot" was the third, being preceded by "Die Feen." These were fledgeling works and never achieved success.

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### About Rebikoff

Question Box Editor:

What musical form did the Russian composer Rebikoff invent? A. B. Los Angeles, Nov. 1, 1924.

One of his most original contributions to music was the "melomimique," which combines sound, movement and gesture. But Moussorgsky probably antedated this in certain of his compositions in smaller form.

???

### The "Pavane"

Question Box Editor:

What was the musical form known as the "pavane"? Was it danced or only played? S. T. B.

Newark, N. J., Oct. 30, 1924.

The "pavane" was an Old French dance, the name of which survives in some airs of the period. It was named

from the peacock (Latin, "pavo"), because the dancers moved in the manner of that bird.

???

### Concerning the Voluntary

Question Box Editor:

Was the voluntary, used in the services of the church, a recent invention? How did it originate? Is it a real musical unit? S. L. T.

Boston, Oct. 29, 1924.

The voluntary was originally optional with the organist, as its name implies. It was a bit of extempore music played between parts of the service to give variety. It is not a standard musical form, as is the sonata or suite, though such compositions written especially for the purpose date back to the early nineteenth century.

???

### Chinese Instruments

Question Box Editor:

Please give the names of any musical instruments used by the Chinese and also a brief description of each. Q. B. S.

Montreal, Oct. 28, 1924.

The chief Chinese instrument, which goes back to a considerable antiquity, is the "sheng." It is a sort of embryo harmonium, consisting of some seventeen tubes, each with a metal "tongue," fitting into a bowl with a curved spout. The player draws air from the latter with his mouth, producing the tones.

## Contemporary American Musicians

No. 353  
Dusolina Giannini

DUSOLINA GIANNINI, soprano, was born in Philadelphia, Dec. 19, 1902. She attended public school in her native



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Dusolina Giannini

city, completing the grade school and two years of high school. Miss Giannini was brought up in a musical atmosphere, her father, Ferruccio Giannini having been a well-known tenor in Italy and her mother an accomplished musician. From her mother she had piano lessons from the time she was a small child and also studied solfeggio with her

concert during the war in aid of the Red Cross and other benefits. In 1919 she sang for Marcella Sembrich in New York, and being accepted as a pupil, commuted from Philadelphia for her lessons, moving to New York permanently several years later. During her student years she sang at a number of private recitals, but her first real public appearance was as soloist with the New York Schola Cantorum, when she substituted for Anna Case at short notice on March 14, 1923, leaping into fame in a single night. She immediately became much in demand for recitals and appearances with orchestra. Her debut with orchestra was made with the New York Symphony under Walter Damrosch in Washington, Dec. 10, 1923. She also sang with the New York Philharmonic in Brooklyn under Mengelberg, and with the Minneapolis Symphony. She made forty appearances during her first season. Her first European appearance was in Queen's Hall, London, June 19, 1924, and her success was so pronounced that she gave a second concert on July 1. Miss Giannini is already booked for forty concerts for the season, including appearances with the Detroit, New York and Cincinnati Symphonies. She continues her studies with Mme. Sembrich.



# New York's Round of Concerts and Recitals

[Continued from page 18]

but the quality of her voice was evident in the richness of the ensemble. Mr. Myers made interesting explanations between the numbers. J. A. H.

## Joyce Bannerman in First N. Y. Hearing

The most delightful feature in Joyce Bannerman's song recital in Aeolian Hall on Saturday afternoon, Nov. 1, was her interpretation of the "Mimi Pinson" aria from Leoncavallo's "Bohème," which she sang as an encore. The number is admirably suited to her voice and personality and she sang it brilliantly, the song proving a climax of an interesting program, in which Miss Bannerman was ably accompanied at the piano by Walter Golde. Although she has appeared in London, in Cleveland, her home city, and in other American cities, this was Miss Bannerman's debut in New York. Her voice is a clear soprano of good carrying power, with silvery upper notes which she used artistically in interpreting the arch gaiety of Schumann's "Aufträge" and "Er Ist's" and also in the more serious "Oh, Quante volte" from "I Capuletti e I Montecchi" by Bellini. The Bellini aria brought out her smooth sustained tones to best advantage. Miss Bannerman's diction is clear, whether in the German lieder of Erich Wolf or Italian songs of Stefano Donaudy. In her American group she included a number of interesting songs, among them A. Walter Kramer's "Now Like a Lantern" and James H. Rogers' "The Journey," the latter sung for the first time. J. S.

## Karsavina Impresses

Thamar Karsavina's American debut was made on the afternoon of Nov. 1 before an audience that filled Carnegie Hall and gave the celebrated Russian dancer a cordial reception. The program, consisting of solo numbers and dances with her partner, Pierre Vladimiroff, presented many difficulties, especially to an artist who, like Mme. Karsavina, is renowned as much for her pantomimic work as for her skill as a ballet dancer; but these obstacles were quite successfully overcome. More rehearsals with the orchestra, too, would apparently have resulted in a smoother performance; but the volume of applause proved that Mme. Karsavina's art was not unappreciated. In her choice of music Mme. Karsavina showed a catholic taste. Bach, Mozart, Goossens' Glazounoff and Borodin were composers from whose works she drew in making up a list of dances that ranged from an imitation of a doll to an interpretation of a waltz and a fantasy suggesting the adoration of an angel. Mr. Vladimiroff was a worthy second and won in his solo "Warrior" number more applause than had until then been heard in the course of the afternoon. The orchestra, consisting of the Symphony Players under Sepp Morscher, contributed an overture—Beethoven's "Egmont"—and a number of interludes. P. K.

## Chaim Kotylansky Sings

Chaim Kotylansky, baritone, assisted by Mischa Mischakoff, violinist, appeared in a concert of Yiddish and Gipsy Folk-Songs at the Town Hall on Saturday evening. His program included a series of parodies of synagogue chants, Yiddish and Russian Gipsy songs and Yiddish Folk-Songs. Mr. Mischakoff played the Vitali Chaconne and a group of shorter numbers. Yascha Samoos accompanied Mr. Kotylansky at the piano. A large audience demanded encore after encore. W. N.

## Hyman Rovinsky, Pianist

Hyman Rovinsky, pianist, chose a distinctive program for his debut recital at Aeolian Hall on Saturday evening, Nov. 1. Beginning and ending with formal groups, which included the Brahms B Minor Ballade, the Bach-Busoni Chaconne and seven Chopin pieces, he substituted for the usual formal sonatas a series of short modern works and the Scriabin Fifth Sonata. The selection of the modern group demonstrated a catholic taste as well as technical versatility. In the Debussy Prelude from the Piano Suite and the Albeniz "Almeria" Mr. Rovinsky's work showed delicate shadings and lightness. In Casella's "Graziosa and Anti-Graziosa," fully described by their names, and in the Bartok "Allegro Barbaro" he revealed spirit and

a certain vigor which in the Prokofieff March from "The Love of Three Oranges" turned into pompousness. Mr. Rovinsky was less happy in his playing of the Scriabin Sonata, which was somewhat lacking in breadth of conception. In the final Chopin group he retrieved himself, and the audience left only when the house lights were turned out. H. M.

## Spalding Presents Interesting Program

With a program which quite measures up to his announced theories of program-making, Albert Spalding returned to Carnegie Hall on Sunday afternoon, Nov. 2, in the third concert of the Wolfsohn Course. Mr. Spalding played with a new maturity of tone and expression and through the more serious part of the program maintained an impressive dignity and poise.

In the Tartini "Pastorale" and the two Sonatas, the Veracini in B Flat and the Brahms in D Minor, Mr. Spalding revealed a mellowness which concealed strength and a sympathetic understanding. With André Benoist at the piano, his interpretations were marked by simplicity and beauty. The Castelnuovo-Tedesco "Notturmo Adriatico," which Mr. Spalding gave its first performance, was a new interpretation of a sentimental German description of rippling waves and moonlight on the water to which a dash of harmless Italian tunefulness was added. In it, however, Mr. Spalding achieved a lyric beauty and calm, the memory of which lingered. There were no dynamic explosions in Mr. Spalding's performance; there was throughout a sense of civilized, sophisticated balance, which seemed to reach the audience, causing them to demand the repetition of Debussy's "Minstrels" and forcing the violinist to give an encore after the group which ended with Lili Boulanger's "Nocturne" and the Chabrier-Loeffler "Valse Caprice." Mr. Spalding also played his own Berceuse, the Wieniawski Polonaise in D and, to demonstrate that he can shed technicalities with the best of them Paganini's "I Palpiti." H. M.

## Yasha Fishberg's Recital

Yasha Fishberg, violinist, made his first New York appearance in recital in the Town Hall on the afternoon of Nov. 2 before a large audience, with Gregory Ashman as his accompanist. Mr. Fishberg began his program with the Vitali Chaconne and followed this with the Conus E Minor Concerto, Sinding's A Minor Suite and a group of short pieces by Mattheson, Auer, Daquin and Rimsky-Korsakoff. Mr. Fishberg's playing was interesting from many viewpoints, being temperate without dryness and brilliant without unnecessary exhibitions of technical ability that mar so many violin programs. In the Adagio of the Sinding Suite he exhibited a fine singing tone and a sense of legato far above the average, and the opening movement was a brilliant piece of playing. Daquin's "Le Coucou," arranged by Manen, was a delightful bit. The audience was very appreciative of Mr. Fishberg's playing throughout the recital and was lavish with applause. J. D.

## Gerhardt in Schubert Program

Elena Gerhardt returned to Aeolian Hall in her first recital of the season on the evening of Nov. 2. Miss Gerhardt elected to give an all-Schubert program and proved anew that his songs are among the most beautiful in the literature of music and that she is one of

their greatest interpreters. The program was chosen largely from the six hundred-odd songs which are conspicuous chiefly by their absence on recital programs and was delivered by Miss Gerhardt with all the exalted feeling, sincerity and varied styles which she has at her command. Some of the other songs, however, might have been better suited to the singer's type of voice, for she portrays the quieter, more philosophical songs better than she does the more dramatic ones. There was ever present, however, the fine feeling for the inner meaning of the texts, rich tone color, a nice sense of rhythm and, above all, an enthusiasm for the songs that quickly communicated itself to her audience and made it feel with her the beauty which Schubert has so poignantly depicted in his immortal lyrics. Some of the high-lights of the evening were to be found in "Gretchen am Spinnrad," "Geheimnis," "Schlaflied" and, of course, the ever popular "Erlkönig," which closed the program. Walter Golde played the accompaniments in an authoritative manner. The house was crowded and there was an abundance of enthusiasm, flowers and encores. H. C.

## Josef Lhevinne Plays

Josef Lhevinne gave his first recital of the season in Carnegie Hall on the evening of Nov. 2. Mr. Lhevinne's playing was, as always, distinguished by impeccable technic and beautiful tone. Beginning with a not particularly noteworthy transcription by Busoni of the Andantino from Mozart's Ninth Concerto, he played Schumann's "Carnaval." In response to vociferous applause, he gave two encores—the sparkling "Contrabandista" of Schumann-Tausig and "Auf Flügeln des Gesanges" by Mendelssohn-Liszt. A Chopin group included the G Minor Nocturne, two nameless studies that turned out to be the "Revolutionary" and "Butterfly," which, of course, he was forced to repeat, and the A Flat Ballade.

The final group found Mr. Lhevinne at his best. The Albeniz "Cordova" became under his fingers all that the program notes promised. In fact, one could distinctly hear the "guzlas" accompanying serenades and thrilling the air with ardent melodies. The same composer's Tango revealed Spanish tendencies hitherto unsuspected in Mr. Lhevinne. Debussy's "Feux d'Artifice" was certainly a pyrotechnical display, and two Rubinstein works, the Staccato Etude, a marvelous exhibition of relaxed wrists, and the Valse "Le Bal." The Schuler-Evler Arabesque on Strauss' "Blue Danube," a Chopin Waltz, A Flat Impromptu and B Flat Minor Prelude were among the encores demanded by an audience that filled every bit of available space in the house. W. S.

## Chicago Heard Recital of American Songs

CHICAGO, Nov. 1.—Esther Lundy Newcomb, soprano, was heard in a recital of American songs before the Friends of American Writers in the Auditorium Recital Hall recently. The words were also by Americans. Among the numbers were Fox's "Toy Balloon," Fisher's "I Heard a Cry," Hageman's "Animal Crackers" and Scott's "Joy."

## Ricardo de Sylva Booked in Play

Ricardo de Sylva has been booked by William A. Brady to play the part of a gipsy violinist in the play, "Simon Called Peter," which is on tour and will play in New York later in the season.

## Lester Luther Brings Wide Stage Training to Chicago Musical College



Lester Luther, Head of the School of Dramatic Art, Chicago Musical College

CHICAGO, Nov. 1.—Around Lester Luther center some of the most interesting and effective of the Chicago Musical College's activities. As head of the school of dramatic art, Mr. Luther has charge of the professional training school maintained under this department, where the essentials of dramatic interpretation are skilfully taught.

Mr. Luther's wide experience as an actor is balanced with a careful teaching system. As a member of the theatrical profession he has played in stock theaters, in vaudeville and in the companies of such artists as Borgnie Hammer, as first lead in the Royal Theater in Christiania, and with Anna Pavlova. He has used his fine baritone voice to advantage in operatic performances, having been a member of the Boston English Opera and the Aborn Opera companies.

Interest in his profession has led him into an intensive study of lighting, costuming, make-up, scenic atmosphere, and the speaking voice. He was engaged by the Drama League Institute of America as special teacher of voice production.

The work done by Mr. Luther and his associates in the school of dramatic art includes play and character analysis, methods of dramatic projection, pantomime, the psychology and science of gesture, production and stage mechanics. Courses in expression, make-up and the development of the speaking voice are also included in the dramatic work offered by the Chicago Musical College. Special attention is given to obtaining suitable positions for talented graduates. Many of the college's former students are now well known upon the American stage.

## Chicago Soprano Weds Lawyer

CHICAGO, Nov. 1.—Virginia Listeman Baxter was married to Andrew Sheriff, Chicago lawyer on Oct. 25. Mrs. Sheriff is the daughter of Bernhard Listeman, formerly violinist in the Chicago Symphony and has been frequently heard here as a soprano recitalist.



Photo by Charlotte Fairchild

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## "Primär Tone" Unites Head and Chest Resonances, Says Exponent

Gerard Duberta, New York Baritone and Teacher, Back from Annual Conference in Holland, Declares False Intonation Due to Incorrect Placement—Finds no "Registers" in a Voice Which Functions Naturally—Believes American Women Have More Temperament Than Men

COMBINATION of head and chest resonances throughout the whole range of the voice is the aim of "primär tone" exponents, according to Gerard Duberta, who has just returned from Europe, where he attended the yearly conference of famous European vocal teachers in Domburg, Holland. At this conference Mr. Duberta was chosen as the best demonstrator of the "primär tone." The choice was made after Mr. Duberta had lectured to the assembly and illustrated his theory by developing a tone from a pianissimo to a forte on every note in his range, from low D to high A.

"Primär tone" is the name first used by Ludwig Christian Torsleff, a Danish vocal teacher, to describe the absolutely free tone which is based primarily on the principles of pneumatics," Mr. Duberta says. "In conjunction with Müller-Brunow and Charles Lunn, two pioneers, Torsleff first comprehended the importance of 'airstowing' and laid the foundations of a modern science of voice building, which is now beginning to produce magnificent results in Europe."

In addition to the presence of both head and chest resonance in all tones, Mr. Duberta says, a characteristic of "primär tone" is great flexibility, made possible by absolute freedom of the throat. He outlines other points as follows: No perceptible divisions of the voice into registers, true intonation becoming second nature on account of the combination of the chest and head reso-



Gerard Duberta, Teacher of Singing

nances, the strongest forte produced without strain, and the finest mezza voce retaining its richness of quality. "The whole body sings," he adds.

### "Defects Are Curable"

"Since vocal errors, such as throaty and nasal tones, breaks and false intonation, are due to incorrect placement and control of the vocal organs," Mr. Duberta says, "these defects are curable through the fundamental exercises of the 'primär tone.' Adjustment of the registers takes care of itself through the development of the head and chest resonances in combination. At the end of the training the highest tone of the voice in pitch stands just as deep pneumatically in the chest as the lowest tone, and the lowest tone stands just as high in the head as the highest tone in pitch. Thus the singer is enabled to obtain both the intensive quality of the head resonance and the full, mellow resonance of the chest in the same tone, high or low.

The finest mezza voce thus remains rich in quality, with no resemblance to

a constrained, thin tone or falsetto.

"The 'primär tone' brings to the voice strength, fulness, lightness, carrying power, brilliancy, softness and flexibility, qualities not often found in one voice because they cannot be obtained unless the voice is naturally endowed or the principles of the 'primär tone' have been mastered."

Mr. Duberta looks for a great development of American music. He believes the next five years will witness the establishment of an increasing number of civic operas in different parts of the country. Coincidentally, he thinks, there will be an awakening among Americans of a greater appreciation for their own artists.

"At present American audiences seem to be attracted to concerts more by a mouth-filling foreign name than by the merit of the singer," Mr. Duberta says, "but I believe they are growing more just in their appraisal of artists. There is a wealth of good voices in America. On the whole, I have found American women sing more freely and are better endowed with temperament than the men. Many American men are troubled with a 'knödel' in their voices, but once this is removed they sing well. It is difficult, however, to get them to forget themselves in the interpretation of songs; they are too restrained. Experience is needed, of course, for both men and women, but that will come with the development of civic opera."

"I like American frankness. Persons who come to me for training ask me to show what I can do. That is a wholesome attitude. I am quite as frank in telling them whether they will be able to sing."

On his return from Europe Mr. Duberta resumed teaching in his New York studio and took up his duties as director of music in the Marymount School, Tarrytown, N. Y.

### Wilmington Hears "Madama Butterfly"

WILMINGTON, DEL., Nov. 1.—In spite of the counter-attractions of several political meetings, a large audience heard "Madama Butterfly," given by the San Carlo Opera Company in the Playhouse, on the evening of Oct. 21. Tamaki Miura, Japanese soprano, sang the title rôle with Ludovico Tomarchio as Pinkerton and Jorgen Bendix as Sharpless. Others in the cast were Ada Salori, Lillian Menken, Giuseppe Di Benedetto, Fausto Bozza, Amund Sjøvik, and Frances Hess. Aldo Franchetti conducted. Mme. Miura and Mr. Tomarchio were given an ovation at the close of the first act and the entire company was recalled at the end of the second. THOMAS HALL.

### Chicago Artists Sing in Kansas City, Kan.

KANSAS CITY, KAN., Nov. 1.—Although the Central High School has abandoned the recital course given during the last few years, Principal Welle-meyer is engaging artists individually. The MacBurney-Turner Costume Singers from Chicago opened the series for this year with an enjoyable recital. The artists included Elsa Fern MacBurney and Leola Turner, sopranos, and Anna Daze, accompanist. Olga Gates, soprano of the Chicago Musical College, and François Boucher, violinist, are to be under the management of F. A. Cooke this winter. A. C.

### Waterloo Musician Dedicates Organ

WATERLOO, IOWA, Nov. 1.—The dedicatory recital of the new Moeller organ was given by Bruce Davis, head of the organ department of the Conservatory of Music at Oberlin College, recently. He was assisted by Prudence E. Clark, mezzo-soprano. A memorial bequest of \$2,000 made it possible for the women's organizations to raise \$10,000 toward the purchase of this organ.

## SEATTLE MUSICIANS BEGIN ACTIVE YEAR

### Clubs and Ensembles Give Initial Programs—Hear Visiting Artists

By David Scheetz Craig

SEATTLE, Nov. 1.—Anticipating the coming biennial convention of the National Federation of Music Clubs in Portland next June, the Washington Federation of Music Clubs, Clara Moyer Hartle, president, announces the State contest for Eastern Washington will be held in Spokane next March, and that for the Western Washington in Seattle. Mrs. C. W. Chandler of Seattle has been appointed State chairman of the Washington contest.

The Junior Amphion Society, composed of young men recently graduated from high schools (where they were members of glee clubs) is conducted by Arville Belstad and sponsored by the Amphion Society of Seattle. This season, the third for the Junior Amphions, promises to eclipse preceding years in membership and interest.

Paul Pierre McNeely presented Kenneth Ross in the third of a series of studio recitals which are proving very attractive. Mr. Ross' program contained MacDowell's "Eroica" Sonata, the Bach-Busoni Toccata and Fugue in D Minor, and music by Griffes, Debussy, Dohnanyi and Liszt.

Norwegian composers were represented at the recent meeting of La Bohème Music Club. Members appearing on the program were Lulu Shepard Johnson, Mrs. Channing Prichard, Winifred Bateman and Mrs. Clay Brock.

Anabel L. Trent presented three of her advanced pupils in the first of a series of musicales in the Wilsonian Apartments recently. The program was given by Alma Daily, Donald Riste and Marion Edith Gray.

The Norwegian Singing Society, Rudolph Moller, conductor, assisted by Erik Bye, Norwegian baritone, was a feature of the Coliseum Theater concert. This chorus of sixty men drew a large audience.

The first artists concert of the season was given by Mario Chamlee, tenor and Ruth Miller, soprano. Both sang gloriously and were accorded a generous reception by a capacity audience. This was the opening concert of the Men's Club of Plymouth Church. William Tyroller was accompanist.

The Cornish School introduced Sylvia Tell, dancing instructor, in a recital in the Masonic Temple. Miss Tell, a versatile artist, was assisted by Sara Peabody, soprano, and a small orchestra under Maurice Leplat. John Hopper accompanied.

The Music Practice Club has elected Mrs. Keith Logan Bullitt, president; Catherine Collins, vice-president, and Mrs. Alfred Jones, treasurer.

Among the ensembles recently formed for concert work are the following: the Seattle City Quartet, Marion London Milholin, soprano; Winifred Parker, contralto; Herbert Williams, tenor, and Lawrence Mayer, bass; the Davenport Engberg String Quartet, Mme. Davenport Engberg, first violin; Maurice Leplat, second violin; Victor Tolpegin, viola; and Gordon Hartshorn, cello. The first rehearsal of the Seattle Oratorio Society was held under J. W. Bixel. Handel's "Judas Maccabaeus" is being practised.

### Nita Clark Plays French Organ Music in Decatur, Ill.

DECATUR, ILL., Nov. 1.—Nita Clark, organist, gave the second of a series of organ recitals under the auspices of the Millikin Conservatory of which Lowell L. Townsend is director, in the First Baptist Church on Oct. 30. French music comprised the program, which included Guilmant's Sonata in C Minor and works by Dubois, Bonnet, Saint-Saëns, Thomas and Widor. The third program will be devoted to American writers.



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## Nicholas Medtner Carries Classicism Into the Stronghold of the Futurists

[Continued from page 5]

internal emptiness, or as a series of rhythmical trifles so popular nowadays. The rhythmical contour in his creations is but a reflection of that primordial cosmic rhythm which is hidden in the depths of the human soul. The perception and transformation of this rhythm seems to be the keynote of all the contemplation and artistic problems of Medtner. Whatever is created by him under quaint titles of fairy tales, ballads, novels, etc., is nothing but cosmic visions told in a comprehensive language of music similar to the truths found in parables.

This basic feature of Medtner's creative art, together with a certain discreetness and, at times, even severity of his music, associates him with a remarkable poet, favored by him, Tyutcheff (1803-1873)—"a poet of the cosmic consciousness," as he is called in Russia—whose poems are largely used by Medtner in his songs. Both these personalities are congenial to each other. They fathomed the innermost recesses of the human soul and gave expression to eternity; they perceived the rhythmical palpitation of nature and touched her depths; they looked into beautiful and horrible abysses which attract and repel at the same time.

"Oh! don't awake the fallen storms, Chaos is stirring underneath!"

concludes Tyutcheff in one of his poems in which the soul, chained by the bounds of earthly existence, strives toward infinity but retreats before its grandeur. This poem is used by Medtner as a motto to his amazing E Minor Sonata Op. 25, but can likewise serve as an epigraph to all his creation.

### As a Song Composer

Besides Tyutcheff's poetry, Medtner used for his songs also the poetical works of Pushkin, Goethe, Nietzsche and others. As a song composer, he continues along the lines of the great masters, Schubert, Schumann, Brahms and, in many respects, Hugo Wolf. With the latter Medtner is related by an absolute similarity between the intonation of the poetical language and the melodic design of his songs besides an agreement between the text and music, and also by a rich elaboration of the piano accompaniment which very often raises it to a plane of an entirely independent and sometimes even predominant part. In some cases, Medtner interrupts the

poetic text in his songs and the voice sings those sections without words. In the aforementioned "Sonate-Vocalise," written entirely without words, the performer sings in the space of about twenty pages by the aid of the vowels, changing them according to the dynamics required, namely:

$u \leftarrow o \leftarrow a \rightarrow o \rightarrow u$   
(piano) (forte) (piano)

In these cases, when the voice and piano are both treated like two different instruments in a chamber music ensemble, not only the illusion of the piano accompaniment is lost, but it seems at times that a tremendously complicated piano composition is executed, voicing the joy and pathos of Medtner's soul.

### A "Creative" Pianist

It is a generally accepted method to divide great performers into two separate categories: Those who show in their interpretation only the intent and purpose of the composer and those who individualize the composition according to their own taste and comprehension. In the first case, we have an ideal blending of the playing and the piece played; in the second instance, a sort of amalgamation of the composition and the personality of the performer.

The question of advantage of either of these two types has been debated again and again and has finally seemed to have resulted in a certain middle viewpoint which admits one as well as the other type of performer, as long as both can be convincing in their interpretation. Indeed, if for instance the art of Godowsky or Hofmann is great—who submit absolutely to the will of the composer—then no less great is the art of Rachmaninoff or the late Busoni who, in their playing, create a "second composition."

As regards Medtner, then, we might say that he undoubtedly comes as an interpreter under the second classification of the two types of performers. Whatever sounds under his fingers is extremely "Medtnerized," so to speak, including even the music of Beethoven, one of the few composers besides himself whom Medtner puts in his programs. This is particularly perceptible in his playing of the Beethoven Fourth Piano Concerto, in which the cadenzas, composed by Medtner and bearing many characteristic features of his music, are

excellently blended with the whole music of the concerto.

The most striking point of this, however, is that Medtner possesses a certain convincing power and authority in these interpretations and, is not the power of conviction in art a sufficient proof of its authenticity? And do we not feel the same, for instance, in Rachmaninoff's playing of the B Minor Concerto of Tchaikovsky, which in many respects is interpreted by him as if it were his own composition? But it is, of course, the mighty talent of Rachmaninoff who by a deliberate dissemination of his own personality compels a whole audience to hear, from beginning to end and with increasing attention, the much overplayed composition of Tchaikovsky.

The playing of Medtner, like that of Rachmaninoff, attracts attention by the original logic employed in interpreting a composition that one cannot disregard. However, the resemblance between these two pianists ends with the principle of individual interpretation. Apart from the fact that their interpretation is dif-

ferent, they differ entirely in the light of pure pianism. It is noteworthy that in the latter respect, and in that only, Medtner tends to remind pianists of the first of the two aforementioned categories and particularly of Godowsky, whom he approaches very closely. Beginning with his very posture at the piano, his manner of touching the keys and ending with his apparent calmness and extreme economy of gestures, regardless of the difficulty of the piece played, he resembles his great contemporary. Of his own pianistic characteristics, his skill in obtaining different charming tone-colors by the aid of the pedals, and particularly by combining both pedals while varying the touch, is hardly surpassed. Another characteristic of Medtner's pianism is an exceedingly elastic rhythm and also an original phrasing and a brilliant execution of the most delicate and sometimes hardly perceptible details. All these qualities make Medtner one of the most interesting and outstanding pianists of the day.

## Russian Composer Disclaims Modernism

THERE is something of the old masters about Nicholas Medtner and nothing of the insurgent modernists. He seems singularly remote from the complexities of life, particularly life in America. For years he has been a dominating figure in Russian music, the logical successor to the giant "Five." And now he comes to America to discover that his music, even his name, has not reached the New World. Sitting in a matter-of-fact manner in a New York hotel, he seems to create about him an atmosphere, a tradition that, if not spectacular, is indeed penetrating.

"I am not a modernist, you know," he says, with a gentle smile. "That does not mean that I do not appreciate the modernists, that I do not listen to them. I go to their concerts. I hear their music. But it means nothing to me. It does not grip me. I can understand the intricacies of their theories and their development, but to me they seem so unnecessary. All these involved discussions of polytonality and atonality, of quarter-tones—the preoccupations of the young futurists, the Hindemiths and the rest—I cannot see. It all seems so futile.

"To me, music can be modern and still follow tradition. It does not remove vitality from a work to have it harmonically and aesthetically sound. That is why, although I am interested in the moderns, they arouse no feeling of sympathy in me, they do not move me. Of all the composers of today, I would put Rachmaninoff at the head. His is the modern music that I admire. I imagine the young American composers must be a little more, you can't say conservative, you might say, traditional, than the young Europeans. I have heard very little American music. I left Russia only three years ago, and there, of course, there was none. Since then, I have been in Germany and Switzerland. For the past year I have been something of a hermit. I have not played at all. I have devoted myself entirely to composition.

"I want to hear American music. I did hear, once, in Europe, a symphonic poem by Charles Martin Loeffler, Op. No. 7, I think it was. It had great beauty and power. It made me want to know your American music. And then, I suppose I am very old fashioned, but I have never heard a note of jazz. I am very curious about it. I have heard so much about this American invention. I cannot even imagine what it will sound like."

It will not take Nicholas Medtner long to discover that. He probably will not like it, but after a season in America his curiosity will at least be satisfied. For his first appearances here he will play his own piano concerto with the Philadelphia Orchestra in its home city and in New York. And then he will play a Beethoven concerto with the New York Philharmonic. In his recitals, he will give a series of his most characteristic piano compositions, and he may arrange some concerts with assisting vocalists to introduce his songs.

He is called the "Russian Brahms" but he is not, he says, a devotee of the "third B." It is a strange experience for the quiet, simple man to come to a land where his very name is unknown. It will not remain so long. America will learn to know Medtner and Medtner will learn to know America. H. M.

### Colin O'More Sings in San Antonio

SAN ANTONIO, TEX., Oct. 31.—Colin O'More, tenor, was heard in recital, at the St. Anthony Hotel, in the first of a series of four musicales, sponsored by the Tuesday Musical Club recently. Numbers by Bach and Handel, "Che gelida manina" from Puccini's "Bohème," groups of modern French, English songs and traditional Irish tunes made up the program which pleased a large audience. Elizabeth Estelle Rucker was both accompanist and piano soloist. The Business and Professional Women's Club presented Ramon Cardona, pianist, in recital in the Gunter Hotel ballroom, for the benefit of the scholarship fund on Oct. 17. A capacity audience was present. Mr. Cardona proved to be a brilliant technician in works of Chopin, Schumann, Schubert and also in a Mexican group.

GENEVIEVE M. TUCKER.

### Tamaki Miura Will Sing in Seven Operas in San Francisco

Tamaki Miura, soprano, who gave several successful performances of "Butterfly" with the San Carlo Opera Company in its recent New York season, has been engaged to appear in leading rôles of seven operas with the San Carlo Company in San Francisco this season. In addition to "Butterfly," she will sing in "Bohème," "Snow Bird," "Oracle," "Faust," "Iris" and "Hansel and Gretel." Aldo Franchetti will conduct.

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## DETROIT SYMPHONY COMMENCES SEASON

### Gabrilowitsch Forces Receive Ovation for Excellent Performance

By Mabel McDonough Furney

DETROIT, Nov. 1.—The Detroit Symphony, Ossip Gabrilowitsch, conductor, officially inaugurated its season in a concert in Orchestra Hall on the evening of Oct. 16. The conductor and musicians were given a rising cheer upon their appearance and there were the usual flowers and enthusiasm that attend the opening of the symphony season. The audience practically filled the auditorium.

Interest centered in the first performance at these concerts of Chausson's poem, "Viviane," which was genuinely acclaimed. Mr. Gabrilowitsch seemed not only to sense the innermost meaning of the work but he succeeded in projecting its message across the footlights. The symphony was Brahms' in D, one of the most attractive in the repertoire of the orchestra. The last two movements were particularly pleasing. The program opened with the melodious Over-

ture to Mendelssohn's "Ruy Blas" and closed with the Polovtsian dances from "Prince Igor" of Borodin, the latter played with a verve and abandon that set the pulses tingling.

The appearance of Orchestra Hall has been vastly improved by a new stage setting, which permits a rearrangement of the players. There is little change in the personnel this season, the principal one being the presence of F. Wittman as the head of the viola section.

### WINNIPEG HEARS GERHARDT

#### Lieder Singer Greeted by Large Audi- ence—Other Artists Heard

WINNIPEG, Nov. 1.—Elena Gerhardt gave the opening recital of Winnipeg's musical season on Oct. 16 in the Walker Theater, being greeted by a large and very enthusiastic audience. Her program included numbers by Handel, Carey, Walter Golde and Schubert. The interpretation of Schubert's "Erl-King" was especially fine. Walter Golde was the accompanist, and Miss Gerhardt included in her program his song entitled "To an Invalid." Miss Gerhardt appeared under the management of C. P. Walker of the Walker Theaters.

Craig Campbell, tenor, a former resi-

dent of Winnipeg, appeared at the Or-

pheum during the week of Oct. 13. He sang in excellent form selections from "Romeo and Juliet" and "Pagliacci." Allen Stewart, pianist, assisted Mr. Campbell.

R. T. Halliley, formerly choirmaster and bass soloist of Young Methodist Church, has gone East for a course at the Eastman School.

Mme. Anita Brown, a singer of Chicago, appeared in concert at Zion Methodist Church on Oct. 20.

J. R. Wood, baritone soloist in connection with the work of the Male Voice Choir, is leaving to study at the Royal College, London.

At the Manitoba Music Teacher's Con-

vention, held on Oct. 21 and 22, Dr. Healey Willan, British composer and organist, was the visiting speaker and artist. Other speakers at the convention were Eva Clare, Hugh C. M. Ross and J. R. Little. Burton L. Kurth is president of the Music Teachers' Association.

MARY MONCRIEFF.

#### Adjudicators Chosen for Festival

VANCOUVER, B. C., Oct. 31.—Herbert A. Fricker, conductor of the Toronto Mendelssohn Choir, and Dr. James Lyon, have been chosen adjudicators for the British Columbia Musical Competition Festival, which is given each spring under the auspices of the Knights of Pythias.

### Julia Glass Will Make Transcontinental Tour After Year's Retirement



Julia Glass, Pianist

After an absence from the New York concert stage of a year Julia Glass, pianist, will make her reappearance in a recital in Aeolian Hall on Nov. 21. This will precede an extensive tour which will carry her as far as the West Coast, where she will be heard as soloist with the Los Angeles Philharmonic in Los Angeles.

Miss Glass, who belonged in the prodigy class when her talent first brought her to the attention of the musical world several years ago, has played successfully both in concert and with orchestra in New York and other cities. For the last four and a half years she has been studying with Alexander Lambert, distinguished New York pedagogue.

#### Trenton Applauds San Carlo Company in "Butterfly"

TRENTON, N. J., Nov. 3.—A splendid performance of "Madama Butterfly" was given by the San Carlo Opera Company in the Trent Theater recently. The house was sold out, and many persons stood throughout the performance. Anna Roselle sang the title-role and was recalled many times. Louis Rosseau was the Pinkerton, Ada Salori appeared as Suzuki and Jörgen Bendiz as Sharpless. Giuseppe Benedetto as Goro, Amund Sjovik as the Bonze, and Fausto Bozza as Yamadori completed the cast. Aldo Franchetti conducted.

FRANK L. GARDINER.

#### Musicians Assist in Celebration of Easton College Centennial

EASTON, PA., Nov. 1.—At the historical pageant on Oct. 15, in celebration of the centennial of Lafayette College, incidental music was furnished by the Easton Band, W. S. Miller, leader. Earle Laros, conductor of the Easton Symphony, was guest conductor for the occasion, with Mrs. Robert S. Illingworth in charge of the dances. A musicale was given under the auspices of the McAll Auxiliary, on the following day presenting Mrs. J. N. LeVan, violinist; Ellsworth Sliker, bass, and Marie Mellman of Lebanon, harpist. On Oct. 19, an appreciative audience greeted C. Walter Wallace of Philadelphia, blind organist, who gave a recital including some of his own compositions.

MARGARET H. CLYDE.

#### Mary Gibson Stowe Plays in Paterson School

PATERSON, N. J., Nov. 3.—Mary Gibson Stowe gave an interesting piano recital in Miss Walker's School on Oct. 17. Her program, which was artistically presented, contained a Beethoven minuet and Schumann's "Scenes from Childhood." A lullaby from her pen was one number, and Miss Stowe played a Gaelic Love Song and Lullaby arranged by Helen Hopekirk. Poldini, Scarlatti, Gluck-Brahms, Gluck-Friedman, MacDowell, Schubert-Liszt and Paderewski were other composers represented.

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## Concert Course, Orchestra and String Quartet Are Features of Spokane Season

SPOKANE, WASH., Oct. 31.—This season the Symphony Society presented Claire Dux, soprano, on Oct. 13. Percy Grainger, pianist, Nov. 1; Sophie Braslau, contralto, Jan. 15; Albert Spalding violinist, in February, and the Flonzaley Quartet in April are others scheduled by the society. Extra attractions will be the San Carlo Opera Company, Jan. 12, 13, 14; Mischa Elman, violinist, in December; Milo Miloradovitch, soprano, Nov. 21; Daisy Jean, cellist, in May, and Tony Sarg's Marionettes.

The Spokane Orchestra, under Leonard Brill, is arranging eight Sunday afternoon concerts, to be given at the American Theater. The organization, now entering on its fifth year, has done most commendable work, and is well supported by its subscribers and backers.

The Herbst String Quartet is preparing four programs for presentation on Sunday afternoons at the Central Christian Church. Gottfried Herbst has secured several novelties from Europe.

The Musical Art Society, under its new president, Mrs. Charles Norquist, plans eight concerts. Four of these will be given by musical faculties of nearby colleges and the remaining number by the society's members at Sherman Clay Music Hall.

The Mendelssohn Club, Spokane's pioneer male chorus, under Judson W. Mather, is planning a vigorous campaign for an increased membership. Three public concerts will be given, the first early in December. Well known artists will assist.

The Matinée Musicale of the Women's Club will be directed by Mme. Ina W. Herbst and continue its study of folk-songs of different countries. Six concerts will be given at the club house. The Monday Musicale, Mrs. W. S. Freeman, president, has issued its year book with an interesting outline of study of American music. Fifteen events will be held, the subjects including early American music, the Orchestra, Negro folk-themes, opera, Indian music, church music, and America's place in music. The Friday Musicale will continue its monthly programs at the homes of members.

The music department of the North Central High School, under the direction of C. Olin Rice, will study voice and orchestral playing, and will probably give a light opera during the winter. Mr.

Rice also directs the Clarion Club, male chorus, which is planning some public programs in the school auditorium. The music department of the Lewis and Clark High School, led by George A. Stout, will continue its study of chorus and orchestra work. Cowan's "Rose Maiden" will be sung at a public concert. The new organ in the auditorium, in charge of Judson W. Mather, will lend an added attraction to the music department. Mr. Mather will give a series of public recitals during the year, and Charles Courboin has been engaged for a recital in the latter part of November.

The public schools, under the supervision of Grace E. P. Holman, will give special attention to music appreciation in all the grades, and simple vocal training and orchestral work in the upper grades. Miss Holman has just completed a new course in hand-book form to facilitate work in presenting the subjects.

The 161st Regimental Band of the National Guard, which furnishes music in the parks during the summer, will rehearse under Frank Kirchner.

MRS. V. H. BROWN.

### Helen Riddell's Early Successes Were Gained as Carol Choir Singer



Helen Riddell, Soprano

It was in carol choirs when she was a child that Helen Riddell early attracted attention to her voice.

"I cannot remember a time," she says, "when singing was not my chief object in life. In this ambition I was encouraged by my father, who wished to carry on in our family the traditions associated with the career of an uncle of his who was a noted Scots tenor."

Miss Riddell was born in Glasgow and came to America at the age of two. In school and college she was prominent in musical activities and received the degree of Bachelor of Music from the College of Fine Arts, Syracuse University. During a year spent in Scotland she sang in many concerts, and on returning to America repeated successes won in the Old World.

Her voice is a soprano. Under the tuition of Oscar Saenger, Miss Riddell is preparing for eventual appearances in opera, taking up rôles like *Louise*, *Manon*, *Mimi*, *Butterfly* and *Micaela*.

Stokowski and Elsa Alsen Appear With Philadelphia Philharmonic

PHILADELPHIA, Nov. 3.—The Philharmonic Society opened its season with an immense audience at the Academy of Music on Oct. 26. Leopold Stokowski was the guest conductor under the new policy the society is initiating this year. He directed 104 members of the Philadelphia Orchestra in a Tchaikovsky-Wagner program, with Elsa Alsen, Wag-

nerian soprano, as the soloist. The Philharmonic gives several Sunday evening programs at its meetings of the highest class of orchestral music, open only to its membership, owing to the blue laws of this commonwealth which prohibit entertainments for admission fees on the Sabbath. Mr. Stokowski gave a powerful reading of the Tchaikovsky Fourth Symphony and for his additional number repeated the "Fire Bird" of Stravinsky from a recent Philadelphia Orchestra concert. Mme. Alsen sang with tragic effectiveness the Liebestod, after the Orchestra had played the "Tristan" Overture. *Elsa's Dream* and "Dich, Teure Halle" were her other numbers, admirably given. Josef Pasternack, for some seasons director of the Philharmonic Orchestra, and director of music for the Victor Talking Machine Company, has relinquished the two former posts and has resumed his duties with the Victor company.

W. R. MURPHY.

### Newark Hears Two Companies in "Trovatore"

NEWARK, N. J., Nov. 3.—"Trovatore" was given by two companies recently, each attracting a large audience. The first performance, given under the local direction of Philip Ienni of the Puccini Opera Company, was excellent. Anthony Dell'Orefice of the Metropolitan Opera conducted. The second, given by the San Carlo Opera Company in the Broad Street Theater, roused much enthusiasm. Under the baton of Fulgenzio Guerrieri the following participated in an admirable performance: Bianco Saroya, Philine Falco, Gaetano Tommasini, Mario Valle, Stella De Mette, Francesco Curci and Pietro Di Biasi.

PHILIP GORDON.

Thelma Given, violinist, will tour as far west as St. Louis, Mo., where she will give a recital for the Apollo Club on Nov. 25. On Dec. 5 she will give a joint recital with Louis Graveure in Hartford, Conn.

## DE PACHMANN HEADS WASHINGTON LIST

### Carl Engel Lectures on Jazz—Recitals Enliven Week in Capital

By Dorothy DeMuth Watson

WASHINGTON, D. C., Nov. 1.—Vladimir de Pachmann gave a piano recital under the auspices of the T. Arthur Smith Concert Bureau at the National Theater, on Oct. 23, to a most enthusiastic house. Despite the years, he seems to have lost none of the technic which made him famous twenty-five or more years ago. Mrs. Coolidge was a fascinated listener and observer at this concert. It was announced that this was a "farewell" appearance. Those who have been privileged to hear de Pachmann will never forget the experience.

Carl Engel, director of music at the Library of Congress, gave a most entertaining and enlightening talk before the Arts Club, Tuesday evening, Oct. 21, when his subject was "Jazz, a Nuisance and an Art." The greatest skeptics who heard Mr. Engel, could not have left the Arts Club without having been won over to the cause of jazz, as a real American type of music. With magnetism, charm, great personality and authority, Mr. Engel talked and sang, whistled and played his illustrations, taking the audience with him on a tour of music from the sixteenth century up to the present. Jazz composers, orchestras and conductors, he said, were developing something new in music; new sounds, new effects, new tones. Mr. Engel closed his talk with the plea "if you don't like it, don't condemn it." Sade Styron was the hostess.

Mary A. Cryder, concert manager and teacher, presented Mrs. MacMorland in a charming "Jenny Lind" costume recital at the Arts Club on Thursday night, Oct. 23. Mrs. MacMorland has a lovely coloratura voice, great charm, personality and intelligence. She was assisted by Mrs. Robert Y. Barkley, pianist, composer and accompanist; Miriam Larking, cellist, and Gertrude McRae Nash, accompanist.

Chickering & Sons of Boston presented Gertrude Henneman in piano recital at the Playhouse on Wednesday evening, Oct. 22. Miss Henneman illustrates her recitals with the use of the Ampico records she has made.

Franceska Kaspar Lawson returned last week from another of her numerous concert trips, on which she gave recitals in Elizabethtown, Somerset and Saltsburg, Pa., and Wheeling, W. Va. This week Mrs. Lawson is singing in Newport News, Boykins and Ashland, Va., and Murfreesboro, N. C.

### James Massell Will Present Pupils

James Massell, teacher of singing, has returned from Saltaire, N. Y., where he spent the summer, and has reopened his studios. Mr. Massell has outlined plans for several recitals and operatic programs in which he will present many of his pupils.

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# American Institute of Operatic Art Summons Native Talent to Leadership



N outlet—an open door to a career, has been the cry of American music students for several years. Great teachers and artists have not hesitated to sing their praises and pay tribute to their talent. Money, time, energy, enthusiasm are expended without stint. Diplomas, certificates of honorable mention, medals and graduation appearances are theirs. But then what? Make a career? Yes, but how and where? These are the questions which the American Institute of Operatic Art has undertaken to answer.

The Institute, which has been established at Stony Point-on-the-Hudson, thirty miles north of New York, is not to be "another school." It is a laboratory, a place where the annual output of the conservatories, music schools and private studios may find an opportunity to be utilized. There will be no teachers at the Institute, no giving of individual lessons. Instead, there will be directors, who will mould and shape the talent that is accepted and which is expected to be ready for effective use.

On a tract of forty-five acres, the buildings for the institution are now in process of erection. They include every kind of structure needed for the complete producing of opera—an opera house, a library, scenic and decorative art studios, rehearsal halls, costume and property shops, dormitories and cottages, central dining rooms and kitchen, and administrative offices. The opera house, now in process of construction, will contain the largest and most completely equipped stage in the country and will possess the unique feature of being built with two prosceniums, one opening into a rehearsal auditorium seating 500, and the other upon a natural amphitheater with places for 15,000 persons.

The scenic and decorative art studio and costume department have been in operation for over a year. There are now complete and stored in the building entire productions for four operas which the American Institute itself will use. Two recent scenic productions for the Metropolitan Opera House have also been painted there.

It is expected that all buildings, with the possible exception of the library, will be ready for use by May, 1925, when directing experts and assistants will be assembled. The staff will be made up of American and foreign men and women who are recognized as authorities in their particular lines of work in opera and its allied arts. The assistants will, in every instance, be Americans whose abilities qualify them for such positions, and whom the experience thus acquired will fit for leadership in subsequent seasons.

As opera material to be directed and shaped by these experts, there will be assembled two groups: American singers, instrumentalists and dancers who have had experience in grand opera in this country or in Europe, and young singers, instrumentalists and dancers from the conservatories, music schools and private studios of the United States, who are qualified to fill a place in the opera company, but who have not had actual professional experience on the stage.

The presence of the professionals will assure avoidance of all that is immature or amateurish in the performances, and at the same time, will furnish a nucleus of experienced workers in every department. Every applicant will be subjected to thorough testing and trying out and only those reaching the high standard set for the performances will be accepted and engaged.

## To Hear Beginners

Beginners will be chosen as follows: conservatories, music schools and private studios will be at liberty to send, on May 1 of each year, one or more singers, instrumentalists or dancers who are considered outstanding talents and are judged adequately schooled. Arriving at Stony Point, these applicants will be given every favoring opportunity to prove their worth. Throughout an entire month, if need be, they will be kept for

examination by the experts of the Institute. Every factor in their qualifications for the work to be done will be considered and judged—personality, appearance, bearing, temperament, as well as their ability to sing, play or dance. Talent, and talent alone, will be considered.

The applicants found qualified for grand opera will be enrolled as members of the company and contracts at full professional rates given them. They will be assigned to such places as their gifts, training and experience entitle them. Applicants found lacking in any essential for a grand opera career will have such lack pointed out to them and be told to return home for further study. Those possessing ability, but not the kind required for grand opera, will be advised as to activities in other fields.

The organization resultant from the assembling of this talent will be rehearsed daily at Stony Point from June until October. On Oct. 1, the company will enter upon an extensive tour of the United States. From then until May it will visit principal cities and towns in the country, giving grand opera at prices within reach of all. In the first year, only one company will be organized. In subsequent years, two or more will be made ready, and this will make possible not only the covering of still wider sections, but also the supply-

ing of resident companies in such cities as may wish permanent opera.

## Creative Talent Wanted

But the American Institute of Operatic Art is not to stop with merely the forming, training and presenting of grand opera organizations. Its plan also looks to the encouraging and assisting of creative talent.

That nationalistic musical utterance must be based chiefly on national folk-lore and folk-song is generally conceded. Recognizing this, the American Institute of Operatic Art will have made an exhaustive research in the folk-lore and folk-songs of the United States. Not only primitive material of Indian and Negro origin, but our purely American products, such as the Cowboy and Steamboat songs, will be considered.

It is hoped in time to bring together and to preserve a comparatively complete collection of all this interesting and valuable American material. To it will be added the published folk-lore and folk-songs of foreign nations. This published material is already being assembled at Stony Point, the diplomatic corps at Washington, D. C., having shown keen interest in securing and forwarding single volumes, collections or entire sets of works representing their different nations. All this material will

be placed in the library, which is also to possess all such scores of opera and ballet as can in anywise serve the composer and student of opera music. Composers and librettists will thus be able to come to Stony Point and there find at instant disposal material covering any historic period or any locale that is to be used in the creating of an opera. When the score is completed, orchestral performances may be had, corrections, eliminations and additions may be made, and in this way the work be prepared for public and critical judgment.

But creative talent in composers and librettists is not all that is to be considered and helped at Stony Point. Anyone gifted in the designing of scenery, of costumes, or of properties for stage use, or who has talent along the lines of solving the problems of stage lighting and other technical matters in the theater, will find place and opportunity to work with the experts who are in charge, and thus develop and perfect themselves in their particular specialty.

Americans will be given first consideration and place, in every instance. And just as the Institute, its working staff and its personnel is to be gradually Americanized, so the repertory itself will gradually be brought into the vernacular. For the first year, the operas will be sung in the languages in which they were written, but annually, at least one standard opera will be supplied with an English translation, carefully and intelligently made. These adequate translations will, it is hoped, become in time authoritative versions for all English singing countries and be so recognized. Serious endeavor will be made to have the English text made easily and wholly intelligible to the listener. P. A.

## COMPOSER PRESENTS WORKS IN CAPITAL

### R. Deane Shure Submits Full Program—Arrange Series for High School

By Dorothy DeMuth Watson

WASHINGTON, D. C., Nov. 1.—R. Deane Shure presented to Washington the first secular concert of his own compositions on Wednesday evening, Oct. 29, at the Mount Vernon Place M. E. Church South. He had the assistance of the church chorus of eighty voices; Mrs. Frank A. Frost, organist; Mrs. J. Frank Rice, soprano; W. Arthur McCoy, tenor; Everett S. Hardell, tenor; Howard P. Bailey, baritone, and James Schick, bass, as soloists.

The program included three choral works presented by the choir; a soprano solo, "Nature's Creed," sung by Mrs. Rice, for the first time in public; a tenor solo, "Dream Clouds," sung by Everett S. Hardell, and a baritone solo, "I Need Thee, Saviour," sung by Howard P. Bailey. Mr. Shure's "Lyric Washington," performed here on several occasions before, was presented on the piano and organ by Mr. Shure and Mrs. Frost. Two numbers in this group, namely "The Mirror Reflecting Pool" and the "Potomac Park Boat Song," are written separately for organ.

The Piano Suite, "Meadow Madrigals," based on the bird calls by Schuyler Mathews, was interesting. This composition and the Anthem, Psalm 23, are still in manuscript. Mr. Davis, the director of the White-Smith Company of Boston, publishers of many of Mr. Shure's compositions, delivered an address on the American composer.

Gertrude Henneman repeated the interesting program given at the Playhouse several weeks ago at the studio of the Arthur Jordan Piano Company on Thursday evening, Oct. 30. Miss Henneman is the daughter of Alexander Henneman, head of the vocal department of the Sisters' College at Catholic University. She is head of the piano department at the same institute.

The MacDowell Music Club held its first meeting in the studio of Georgia E. Miller on Monday, Oct. 20, and plans were made for a benefit party for the MacDowell Colony at Peterborough.

Estelle Wentworth, soprano, has been engaged to direct the Girls' Glee Club of the George Washington University.

Evelyn Gurley-Kane, assisted by Myra McCathran, soprano soloist, and Mrs. Claughton West, accompanist, presented to an enthusiastic audience a drama-music program at the Playhouse last week. "The Lord's Prayer" and "The Erl King" were the dramatic presentations given to music.

T. Arthur Smith, Inc., presented the

Philadelphia Orchestra at the National Theater on Tuesday afternoon, Oct. 28, to a crowded house.

Mrs. Cecil Norton Sisson, director of the Community Center Department of the Public Schools, announces that through the cooperation of Mrs. Katie Wilson-Greene, one of the local concert managers and president of the National Concert Managers' Association, the Community Center Department will again present a series of artists' concerts in the largest community center, the Central High School, for the benefit of the high school students particularly and the community generally.

The artists scheduled to appear are: Reinold Werrenrath, baritone; Samuel Dushkin, violinist; Sophie Braslau, con-

tralto, and Mieczyslaw Münz, pianist. In this undertaking the Community Center Department has the hearty co-operation of the music department of the public schools, especially that of Clara Burroughs, who is in charge of music appreciation in the five high schools.

### Mme. Melville-Lizniewska Plays in Indiana City

RICHMOND, IND., Nov. 1.—The first recital this season was given by Marguerite Melville-Lizniewska, pianist, at the Murray Theater recently. The recital was given under the auspices of the music department of the Woman's Club, of which Elizabeth Hasemeier is president. The next concert will be an appearance of the Cincinnati Symphony on Nov. 25.

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## JERITZA CAPTIVATES ATLANTA IN RECITAL

### Georgia Federation Reports 150 Junior Clubs at Board Conference

By Helen Knox Spain

ATLANTA, GA., Nov. 1.—An eventful week, ending with a concert by Maria Jeritza, began with the study course in the Music Club and included a meeting of the executive board of the State Federation and a special meeting of the Junior Music Club.

An audience of grand opera proportions assembled to hear Mme. Jeritza and was lavish with its applause. Rather curiously, perhaps, it was her most classical song, the aria "Divinites du Styx" from Gluck's "Alceste," that seemed to be the most enjoyed, though much enthusiasm was manifested over all the diva's other numbers as well. Korngold's "Song of the Lute," Schumann's "Widmung," an aria from "Giacinta," "Beau Soir" by Debussy, Duparc's "Manoir de Rosemonde," "Ah, Love, but a Day" by Mrs. H. H. A. Beach, Terry's "Answer" and Elsa's "Dream" from "Lohengrin" showed Mme. Jeritza's lovely voice and finished art to excellent advantage. Maximilian Rose played violin solos, and Emil Polak was an efficient accompanist. Mr. Rose registered success with numbers by Handel-Hubay, Mozart-Kreisler, Lalo and Sarasate.

The Music Club began the study course adopted by the National Federation of Music Clubs with Madeline Keipp, teacher and lecturer, director. Miss Keipp used the Victor talking machine for illustrations. Evelyn Jackson, second vice-president of the State Federation, outlined the course adopted at the Biennial Convention of Music Clubs in Asheville, N. C., in 1923.

The executive board of the Georgia Federation of Music Clubs held a conference lasting several days. The report showed 100 senior and 50 junior clubs federated. Resolutions indorsing music credits in the public schools and to federate Boy Scouts and Girl Scouts were passed. A one-day festival was outlined by the president, Mrs. W. P. Bailey of Savannah. The festival will be a "musical meet" with a choral and band program, and band and song contests. Mrs. Bailey spoke on "Ideals of

Federated Music Clubs." The executive board consists of Mrs. Bailey, president; Mrs. T. J. Durrett, Cordele, first vice-president; Evelyn Jackson, Atlanta, second vice-president; Mrs. C. M. Dunn, Barnesville, third vice-president; Mrs. Frank Pogue, Atlanta, recording secretary; Mrs. T. E. Youmans, Savannah, corresponding secretary; Amelia Berry, Rome, treasurer, and Mrs. W. P. Harbin, Rome, director of junior clubs.

On Oct. 18 the Junior Music Club gave a special program in the Chamber of Commerce Hall. The subject was the "Symphony Orchestra," Mrs. Theodora Morgan-Stephens being the chairman. Excerpts from Mozart's Symphony in G Minor were played by members of the Morgan-Stephens and Music Club orchestras. Talks were given by Enrico Leide, conductor of the Atlanta Symphony; John T. Hancock, president of the Board of Education; Roy LeCraw, president of the Junior Chamber of Commerce; Mrs. Norman Sharp, president of the Woman's Club; Helen Knox Spain, chairman of the music and art committee of the women's division of the Chamber of Commerce, and Mrs. Thad Morrison, director of the Junior Music Club. Popper's Hungarian Rhapsody was played by Bernard W. Siegert, and quartets for piano and strings, "An Old Song" and "Springtime," by Nevin, were played by Mrs. Stephens, Aileen Stephens, Mr. Siegert, and Mrs. Morrison.

### HONORS TOLEDO COMPOSERS

#### J. Harold Harder Plays Their Compositions in Organ Program

TOLEDO, OHIO, Nov. 1.—J. Harold Harder gave an organ recital recently in the Epworth Methodist Church, playing music by three Toledo composers. These numbers were an Arabesque by John Gordon Seely, a Gavotte in D Minor by C. Max Ecker and Mary Willing Megley's Andante Espessivo. Mr. Harder was assisted by Herbert S. Boynton, bass.

The opening event in a series of five concerts to be given by the Sisters of Notre Dame in Notre Dame Hall was heard when Allen Drake, tenor, and Aldo Del Missier, violinist, appeared. Robert McDonald was the accompanist. Other attractions in this course will be Vida Llewellyn Livesey, pianist, and Evelyn Lovett, reader, Nov. 6; Jaroslav Gons, cellist, Dec. 29; the Muenzer Trio, Jan. 29, and Mary Jane Herring, interpreter, Feb. 14.

HELEN MASTERS MORRIS.

## BANNER SEASON IS CERTAIN IN SEDALIA

### Seven Bodies Combine in Activities of Philharmonic Society

SEDALIA, MO., Nov. 1.—Never have prospects looked as bright as this year. The Philharmonic Society, organized last year and composed of seven civic organizations, the Helen G. Steele Music Club, Sororis, Sedalia Chamber of Commerce, Professional and Business Women's Club, Kiwanis and Rotary, guarantees a program that will eclipse that of any previous year. The season will open on Nov. 21 with a concert by Cecil Fanning, American baritone; Anna Pavlowa and her Ballet Russe; Julia Claussen, mezzo-soprano; Francis Macmillen, violinist; Lorado Taft, American sculptor, in his lecture, "A Glimpse of a Sculptor's Studio," and two concerts by the St. Louis Symphony, with Helen Traubel as soloist, will comprise the list. Mr. Macmillen will come in March and the St. Louis Symphony in April. The Society makes no effort to profit by these concerts. A number of subscribers signed for season tickets at the close of last season, and the greater part of the 400 remaining season tickets were disposed of recently.

The Helen G. Steele Music Club will enter upon its thirty-first year on Oct. 15. A meeting of the board of the Missouri Federation of Music Clubs will precede the formal opening. The study program will consist of the second book in the course sponsored by the National Federation of Music Clubs, "From Song to Symphony," by Daniel Gregory Mason. The following subjects will form programs: "The Folk-Song," "The Art-Song," "The Opera and Oratorio," "Piano Music," "Chamber Music" and "Orchestral Music." The usual chorus rehearsals and miscellaneous programs will be interspersed. Special programs will be devoted to dance music, the Christmas play, calendar day, Spanish music, two-piano music, "Songs of Sentiment" and "Springtime and Gardens." A community Christmas tree will again be sponsored by the Club with Mrs. C. C. Evans as chairman. Music Week will be observed for the first time, and the Club will also cooperate with the General Federation plan in observing Garden Week, beginning April 3. Late in the year the Club will present "The Mikado." The Club numbers 200 active and 150 associate members.

The Elks' Club will give several musicals and will present additional musical features in its New Year's Carnival.

Elizabeth Estle Rucker, pianist, will teach in the Horner Institute of Art, Kansas City, Mo. She will tour with Colin O'More, tenor, and later with Marie Tiffany, soprano. Alreta Payne will teach dancing in the Horner Institute. In January she will present the "Coppelia" Ballet in the Sedalia Theater, with 100 children. The W. B. Hert Piano and Violin School will hold its annual concert in the First Christian Church and will appear on several programs.

Six junior music clubs will be active. The Junior Booster Club, under Mrs. J. W. Sims, will give monthly recitals. The music departments in the Sacred Heart and St. Joseph's Convents also have large classes enrolled.

The Sedalia Theater Orchestra will make a feature of classical and popular numbers. Metcalf's Orchestra has been engaged by the Country Club for the winter. The Gypsy Orchestra will be included in numerous programs, and the Grotto, Booster, Kroencke and Second Regiment bands will contribute to the pleasure of music lovers.

LOUISE DONNELLY.

### Bloomington Club Gives Initial Program

BLOOMINGTON, IND., Nov. 1.—At the meeting of the Friday Musical Club Oct. 17 the subject for discussion was "A Study of Present-Day Artists." Six programs this season will be open to the members. The membership committee includes Mrs. W. H. Adams, Mrs. Lynn

Lewis, Mrs. R. E. Deremah, Mrs. Walter Treanor and Ethel Wright.

A program was given by Mrs. Charles Matthews and Mrs. J. S. Galland. The appearance of Edward Johnson, tenor, at the Men's Gymnasium on Oct. 16 attracted a large audience. The students like especially Mr. Johnson's Irish and Negro melodies and his delivery of the arias from "Andre Chenier" and "Carmen."

### WICHITA HEARS VISITORS

#### Lindsborg Musicians Give Program Before Rotary Club

WICHITA, KAN., Nov. 1.—Members of the faculty of Bethany College, Lindsborg, entertained the Rotary Club of this city recently. Those participating were Arthur Uhe, head of the violin department; Hjalmar Vetterstrom, cellist; Arvid Vallin, pianist, and Emma Greisel, soprano. Mrs. Carl Svenson, widow of Dr. Svenson, who organized the first "Messiah" chorus in 1884, gave a brief history of the institution with special reference to "Messiah" performances during forty years.

Dorothy Finley of the faculty of the Wichita College of Music gave a private recital in the college recently with the following young pupils: Margery Little, Dorothy Wheeler, Jack Calvert, Esther Grounds, Pauline Graham, Opal Manman, Margaret Morgan, Lora Downing, La Vaun McDermid and Helen Weaver.

The United Congregational Church Choir gave an enjoyable sacred concert in the Fairmount Congregational Church.

T. L. KREBS.

### Philadelphia Music League Opens Season

PHILADELPHIA, PA., Nov. 3.—The Philadelphia Music League opened its work with a big Kermesse on Wednesday, Oct. 29, in the Academy of Music. It was an all-day affair, with booths, dancing, and, of course, concerts at intervals. The League, composed on a basis of individual memberships and the participation of virtually all the musical bodies of the city, serves as municipal clearing house in musical matters, under the diligent administrative direction of Mrs. Frederick W. Abbott. It will continue to sponsor music week in the spring. A volunteer committee will continue to give free Sunday afternoon programs in the foyer of the Academy of the Fine Arts, with important local artists and organizations participating.

W. R. MURPHY.

### TEACHERS FORM SOCIETY

#### Atlantic City Musicians Aim to Solve Studio Problems

ATLANTIC CITY, Nov. 3.—The Atlantic City Music Teachers' Association has been formed with the view of solving problems arising in the studio and for the purpose of increasing general culture. Questions to be taken up are music credits in public schools, a studio building, ensemble playing, the engagement of prominent artists and a higher standard for the teaching profession. Officers are Arthur Scott Brook, president; Mary G. Lawrence, first vice-president; Elsa Meyers, second vice-president; Susan Baily Ireland, recording secretary; Vincent E. Speciale, corresponding secretary; Leonard Lewis, treasurer; Adella French Parsons, William S. Schwartz and Louis Colmans, executive committee.

The first musicale of the season given by the Crescendo Club was heard in the Central Methodist Episcopal Church recently when Flora Campbell, contralto; Sara M. Newell, pianist; Mary Floyd, soprano, and Celeste Mogab, whistler, took part. The executive board offers a prize for the best club song submitted by a member. This will be sung at the twentieth anniversary banquet in November. The formation of a club chorus is also announced.

VINCENT E. SPECIALE.

Frank Cuthbert, baritone, is back in New York from McKeesport, Pa., where he has been staying with his parents for some weeks. He will have an address in the city when not on the road filling engagements in recital, concert and oratorio.

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# Roosevelts Set High Standard for White House Musicales

[Continued from page 3]

happy as when listening to her daughter playing the piano, while her son sang. So we may well believe there were many happy musical hours in the White House at that time.

Two important international social events took place at the White House in 1860, over which Harriet Lane, lovely niece of James Buchanan, presided. One was the reception to the leaders of the Japanese Embassy, who came to the United States to confirm the first treaty made by Commodore Perry between this country and Japan. The other was a brilliant musicale in honor of Lord Renfrew, the Prince of Wales, afterward Edward VII, at which Septimus Winner's "Listen to the Mocking Bird" was sung for the first time, its composer having dedicated it to Miss Lane but shortly before.

President Buchanan's last reception was given on Feb. 12, 1861. Miss Lane was gowned exquisitely, and received a more brilliant company than usual, for to the rich toilettes of the ladies was added the bright uniforms of the Army and Navy. The President's (Marine) Band played patriotic airs, but it is said that people danced until almost morning on the "edge of a volcano, with the crust heaving under their feet," for the Civil War was surely coming.

## Nation's Threnody for Lincoln

The somber rumblings soon burst upon the grave festivities of the immediate ante-bellum days. Particularly in the South, with its graceful hospitality and aristocratic social organization, the terrors of this period marked a grievous contrast with the gaiety that had gone before. The firing on Fort Sumter came, according to tradition, on an occasion when the bravest youths and fairest daughters were dancing the "wee sma" hours away. Just as on the eve of Waterloo, feminine hearts, exhilarated by the lilting music of the ballroom, now were oppressed as the solemn sound of guns proclaimed the war!

There was not much revelry in the White House during the anxious days when Mary Todd Lincoln was its mistress. But there were endless departures and arrivals of messengers, the clangor outside its grounds of freshly-recruited troops, while the members of Abraham Lincoln's Cabinet held their solemn conferences.

In the struggle between the Blue and the Gray, one of the valiant ones of history with so much valor and heroism on each side, a number of immortal, if simple, songs were born. Their names are familiar to all, "Tenting Tonight," "My Maryland," and some others; and it will be a pity, indeed, if their tunes become only a faint echo to the newer generations.

The national breach seemed in prospect of being healed, as we all know, and an inaugural ball had marked the beginning of the second term of Lincoln

when came the ill-fated evening of the performance at Ford's Theater and the assassination of the President. The play was "Our American Cousin," and there may be eye-witnesses of the tragedy still living who could testify as to whether there was music to introduce the performance. When the President entered there was a great demonstration and, we believe, the playing of a patriotic anthem. Just before the curtain rose on the third act a shot rang out, Booth leaped to the stage and the nation's leader fell back, mortally wounded.

What a great threnody of mourning rose from a nation then! The animosities of the struggle were for the moment forgotten as all felt the common loss. The funeral cortege was met by great throngs at all points along its route to the last resting place of Lincoln in Illinois. Muted funeral music had its eloquent share in simple tribute. The pageant at Springfield was described as one of the greatest ever assembled in America. Tolling bells and funeral hymns marked the passing of one of the greatest figures the White House has sheltered.

After many years Washington has erected its noble Lincoln Memorial, with its columned approach, mirror-like lagoon and great sculptured figure of the hero. In its dedication with noble and impressive ceremonies music played its part.

But the strains of melody associated with the White House and its notable past are not all solemn, all funeral. The receptions of President Johnson and later executives are described with great gusto in now yellow files of old newspapers. The famous United States Marine Band, which by special permission of Congress has made concert tours in recent seasons, was often called upon to play at these functions. And there were epithalamiums, too.

## Wedding Music in the White House

The "modern" period in the history of this noted mansion may be said to have begun, roughly, in the days of the Grant administration. Public entertainments were then inaugurated on a hitherto unfamiliar scale. It was not so long ago that the former Nellie Grant, the most regarded of this period's belles, died at her home in a Mid-Western city. The wedding of this daughter of the White House to Algernon Sartoris of England in May, 1874, was one of the most brilliant functions that Washington had then seen.

The handsome decorations of the East Room on this occasion quite exhausted the adjectives of society editors. Mendelssohnian music breathed on the hushed air, and the floral decorations were described as "superb."

Nellie Grant was not the first bride to pass from that home of state. She was, in fact, the seventh, the most recent of her predecessors to don the lace veil having been Marie Monroe and Elizabeth Tyler.

The two terms of Grover Cleveland were notable for social and musical events. Nevertheless, the Grant-Sartoris wedding established a record for impressiveness, and to match its *éclat* one must come down the historic gallery to the occasion on which Alice Roosevelt became the bride of Representative Nicholas Longworth. The Roosevelt régime was noted for many things, the sturdy honesty of the Chief Executive, his unforgettable force of character. The cultural side of the social life of the White House was not neglected. Indeed, music flourished, for Mrs. Roosevelt, although not a trained musician, made a hobby of the gentle art, and the President had that happy faculty of always becoming absorbed in the thing which was before him at that particular time.

Mme. Cecile Chaminade was presented to the President and Mrs. Roosevelt by Mme. Jusserand, and a concert was arranged for her. Mme. Chaminade exclaimed later what a wonderful man Mr. Roosevelt was. When told this some time afterward, Mr. Roosevelt exclaimed what a remarkable artist Mme. Chaminade was, adding, "I do wonder how she liked my French?"

## Gold Piano Presented

During Roosevelt's term the record of pianos manufactured by Steinway & Sons reached the 100,000 mark, and it was suggested that the instrument which would point to the interesting achievement should be made, not for an individual, but for the American nation. President Roosevelt expressed his approval of the plan, so, in January, 1903, one of the most beautiful examples of the art of piano makers and decorators was brought to the White House and with most appropriate dedicatory exercises was presented to the nation by the late Charles H. Steinway, as president of the firm, and accepted on behalf of the nation by President Roosevelt. The gold plate on the inside of the case bears this inscription: "Made and presented to the United States Government, Theodore Roosevelt being President, January, 1903. R. H. and J. H. Hunt—Designers

of Case. Decorations Painted by Thomas W. Dewing. Advisory Committee, Edwin H. Blashfield, Thomas W. Dewing, Frederick W. Holls, Richard H. Hunt and J. Burr Tiffany."

The entire instrument is overlaid in gold. The eagles with spread wings, each standing on square pedestals with laurel wreaths, form the legs and support the case. Around the rim of the case are painted the shields of the thirteen original States, between which is entwined a graceful scroll of acanthus.

Mr. Dewing executed the paintings on the under side of the lid in soft tones of blue, pink and green. There are ten female figures, representing the Nine Muses bringing their talent to "Columbia."

Subsequent to the presentation Charles H. Steinway and Frederick T. Steinway (now president of Steinway & Sons) were among those present at a reception in the East Room, and the former played one of his own compositions on the piano.

There is a piano bench, made in the same style as the piano, with the four leg supports replicas in smaller proportions of the legs of the piano, all encrusted with gold.

Mrs. Roosevelt, because of her love of music, did much to aid musicians to gain a public. As she explained to Mary A. Cryder, then a concert manager in Washington, who did a great deal to bring musicians to the attention of the White House, that artists of great renown really did not need the publicity which a White House musicale would give them, therefore it was her greatest desire to help those who were worthy but who had not been able to command the attention which their art really warranted.

The story is told that a young artist, a Parisian, had come to this country, believing it would be easy to make a name for herself here. Mrs. Roosevelt heard that the little lady was starving as she had not enough money to buy food. Immediately a musicale was arranged for her at the White House.

[Continued on page 32]

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## New Auditoriums Will Solve Problems of Booking Great Artists in Miami

MIAMI, FLA., Nov. 1.—In no way has the growth of Miami been more pronounced than in its musical enterprises. New projects soon become permanent. The great need has been for an auditorium to accommodate audiences large enough to warrant the engagement of famous artists; but now dredges are bringing up sand from the bottom of Biscayne Bay for the construction of a new bay front park. When this is completed it is planned to build a big auditorium. The Woman's Club also speaks of building a new club house, which has been under discussion for more than a year. Thus will the problem of accommodation be solved.

The season will witness a marked increase in organ affairs. The Shriners are installing a \$25,000 Skinner organ in the new Masonic Temple. It is said to be the largest in the State, and two recitals are already arranged. William E. Zeuch, of Boston, will give the first in the early winter and in February Marcel Dupré will appear. Trinity Episcopal Church is also to install a Skinner organ in its new building. Bertha Foster, organist and choirmaster, chose this organ, which is a gift from Mr. and Mrs. Joseph Clark of Saratoga Springs.

As usual, this season's plans center around S. Ernest Philpitts' artist recital course. Mr. Philpitts is booking concerts in Miami and St. Petersburg. Attractions announced include the New York Symphony under Walter Damrosch, Jascha Heifetz, Rosa Ponselle and Reinhold Werrenrath.

Another plan of Mr. Philpitts' is an opera company made up of local musicians. He would operate such a company on a cooperative basis.

Another opera project is discussed by the Ad Club, with a chorus of local singers and visiting soloists. The plan includes provision for a complete orchestra to accompany the productions.

The Miami Conservatory, always a vital force in the community, is at present located on North East Twentieth Terrace. Growth in the out-of-town student body demands more room, and there is talk of new quarters being built this year. The choice seems to lie between Miami Beach and Coral Gables, both excellent sites. The present location will, however, be retained as a branch school. Bertha Foster, director, has introduced a new feature, a fine arts school for children from three to six years of age. Daily lessons in music, drawing, color work, supervised practice, story telling, Spanish and French games form the scheme of study. A few changes will be made in the faculty, but Effa Ellis Perfield will again be a member.

The Miami Music Club's Year Book is in press. The season opens with a reception in one of the large hotels, each organization within the Club contributing to the program. The chorus will again be under Adelaide Sterling Clark. Walter Witko conducts the chamber orchestra, and the student division is under Mrs. S. LeRoy Smith. The usual morning programs will be continued, open to guests upon payment of a small entrance fee.

An opera under Helen Bertram Morgan is to be given late in the winter. The student division will again give an operetta of Oriental character, probably *al fresco*, as last season.

Band concerts have been given throughout the summer. Within a few weeks of the closing of Mutchler's engagement, Pryor's Band will begin its winter series of concerts. The season has been extended several weeks. Mutchler's Band will play this winter in one of the master suburbs, and there will be daily concerts at the beach. The location of the band stand there is ideal, facing the ocean and shaded by palms.

### Choral Clubs Active

The Y Singers will have H. W. Owens, who came from Chicago last season, as their new conductor. He conducted the Festival Chorus last spring. This is the seventh season for the club. Miami has three male choirs, the Y Singers, the Masonic Chanters and the Troubadours, the last-named singing only at Christmas. The Aeolian Chorus will be active this season. Miss Foster is leader, and with such a fine body of solo singers gives beautiful programs.

Mme. Hall will present her combined student and high school orchestras in a concert in February, when Audrey Hall, child violinist, will play the Mendelssohn Concerto with orchestra accompaniment. This concert will be the first for which a guest artist has been booked, Josef Borissoff, violinist, appearing in this capacity.

The musical center of the city seems to be steadily moving toward the north-eastern section. The Conservatory moved there this year. The home of Grace Porterfield Polk, prominent in Music Club activities, is in the neighborhood, and Mana Zucca's new home is also in this part of town.

Homestead had two music clubs last year. This year there are four. The new ones are a student body known as the Princeton Club, which is to make a feature of study programs with one artist each, and an organization for lovers of lesser instruments and musicians interested in folk-songs, etc. R. M. Benitz is active among the young people.

The Répertoire Club's schedule specifies programs of music by composers personally known to the members, the list comprising Harriet Ware, Mable Madison Watson, John Prindle Scott,

Barilli, Jessie Gaynor, Mana Zucca, Mrs. Polk and others. The Ensemble Class stresses the formation of group numbers for each Literary Society program of the public school year, and rehearsals are under way for an operetta to be given at Christmas.

The Luncheon Club, with a membership of thirty men, is sponsoring short musical programs at their Wednesday luncheons. Julian Webster is president.

J. R. Burton is organizing an orchestra for the First Methodist Church South. This will play at both morning and evening services.

Church choir masters plan a national music week celebration.

The new opera house at Key West is named after San Carlos, and dedication of it on the tenth San Carlos anniversary was made an international event. The President of Cuba was present. The opera house replaces one wrecked by a hurricane some years ago. As its location is midway on the journey to Havana, it will be the scene of important attractions.

Herbert Swing of Oberlin and Paris is in charge of the Plymouth Congregational Choir, Coconut Grove. A new school at Coral Gables will make music a special course.

ANNIE MAYHEW FITZPATRICK.

## Harold Bryson Becomes Associate Teacher in Arthur Philips Studios



Harold Bryson, Baritone

Announcement is made of the association of Harold Bryson, baritone and teacher of singing, with Arthur Philips, New York teacher. Mr. Bryson has been a pupil of Mr. Philips' for a number of years and has also studied in Paris with Charles Panzera.

He has just returned to New York after two successful years' work as a member of the vocal faculty of the College of Fine Arts, Syracuse University, and has opened a studio in West Fifty-seventh Street. Mr. Bryson's success

with the Syracuse Glee Club, which took second place in the Intercollegiate Glee Club Contest in Carnegie Hall last March, attracted much attention in choral circles.

In addition to his teaching in connection with the Philips studio Mr. Bryson has been engaged as conductor of the St. Cecilia Choral Society of Staten Island, and will make a number of local appearances in concert and oratorio during the season.

## ATLANTA MUSICIANS GIVE FIRST RECITALS

### Clubs Elect Officers and Plan Ambitious Programs for Winter Season

By Helen Knox Spain

ATLANTA, GA., Nov. 3.—Atlanta's musical season has opened auspiciously. Teachers in the schools, conservatories and private studios report the heaviest schedules they have ever experienced. The Atlanta Music Club, Mrs. George Wight, president, and Mrs. Charles Chalmers, program chairman, had its first morning musicale in its new home, the beautiful Atlanta-Biltmore Hotel, recently. The seating capacity of the ballroom was taxed to its very limit and many stood throughout the program. The artist for the morning was Laurence Powell Everhart, a local pianist, pupil of Earle Chester Smith. He was also a pupil of Ezermann in Philadelphia and studied composition under Dr. Orlando Mansfield. Mr. Everhart played Grieg's Concerto, Op. 16, in A Minor, being assisted by Hazel Wood, second piano; George F. Lindner, director, Atlanta Conservatory, first violin; Harry Pomar, second violin; Charles Fry, viola; Jose Gasca, 'cello, and Earle Foretich, bass. Mr. Everhart's unaccompanied numbers were Chopin's Ballade in F Minor and Toccata by Sterndale Bennett. The audience gave its stamp of approval to Mr. Everhart's artistry with unrestrained applause.

On Oct. 4 the Atlanta Junior Music Club held its first meeting of the season in Steinway Hall at Phillips & Crew. The club is under the direction of Mrs. Thad Morrison. The election of officers took place at this meeting with the following result: Elinor McDonald, president; Charles Dowman, first vice-president; Frances Smith, second vice-president; Ruth Johns, third vice-president; Clifford Hatcher, fourth vice-president; Jo Ruth Apperson, secretary; Mary Seymore Ward, treasurer; Luella Everett, librarian; Kathleen Key, Jennie Lee and Jannette Brown, ushers; Mary S. Ward, scrap book chairman. The junior orchestra was organized, Mrs. Theodora Morgan Stephens, director. The club chorus will be led by Ruth Wiegman, assistant supervisor of public school music. The program was given by Mrs. Kurt Mueller, contralto, and Senta Mueller, violinist, both prominent teachers.

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## BIG PRIZES OFFERED TO CINCINNATI BOYS

Conservatory Will Admit  
Seventy Players to  
Orchestra Classes

CINCINNATI, Nov. 1.—In line with its policy of "American music by Americans," the Cincinnati Conservatory offers seventy scholarships to high school boys who are ambitious to become symphony orchestra players. The divisions are for students of the flute, oboe, horn, clarinet, bassoon, trumpet and trombone. Ten contestants will be admitted in each class.

The plan originated with Burnet C. Tuthill, general manager of the Cincinnati Conservatory, who is ever evolving new ideas whereby the Conservatory can further its policy of assisting young Americans to become trained musicians. It is Bertha Baur, director of the Conservatory, however, who has made possible, through her own generosity as well as that of some interested friends, the carrying out of this plan.

The scholarships will grant members of school orchestras instruction in classes of the Conservatory, presided over by leading members of the Cincinnati Symphony. Teachers will be Ary Van Leeuwen, René Corne, Joseph Elliott, Gustav Albrecht, Hans Meuser, August H. Schaefer and G. Warms. The Cincinnati superintendent of schools, E. D. Roberts, the director of music, Walter H. Aiken, and the Board of Education are enthusiastic over this plan. Fritz Reiner, conductor of the Cincinnati Symphony, also indorses the project and promises to give scholarship winners who become professionals preference when engaging musicians for his orchestra. The more advanced winners are also promised membership in the Conservatory Orchestra under Ralph Lyford.

To open this school for wind instruments, the Conservatory will give a concert of wind ensemble music to high school orchestra members. The program will be given by teachers in these departments, assisted by Jean Verd, pianist of the faculty.

## LOS ANGELES HEARS UNFAMILIAR SCORES

Philharmonic Presents Several Local Novelties—Bowl  
Concerts Yield Surplus

By Bruno David Ussher

LOS ANGELES, Nov. 1 (By Airmail).—Three works were heard for the first time here at the Philharmonic Orchestra concerts of Oct. 24-25 under Walter Henry Rothwell. The Sixth Symphony by Glazounoff, "La Procession Nocturne" by Henri Rabaud, and the Cavatina from Glinka's "A Life for the Tsar." The last, and also the "Hymn to the Sun" from Rimsky-Korsakoff's "Coq d'Or," were sung by Thalia Sabanieva, soprano of the Metropolitan Opera Company. Weber's "Freischütz" Overture closed the program, which was admirably played by the orchestra. Miss Sabanieva found much favor.

Official announcement of the Bowl Concert Management verify the statement made in this column late in August that the third concert season under

Alfred Hertz, then about to close, would yield a surplus of about \$10,000. A financial report signed by Mrs. J. J. Carter and F. W. Blanchard shows the surplus to be \$9,500, with more than \$1,000 yet to be collected. Altogether more than 240,000 admissions were sold for thirty-two concerts over a period of eight weeks. The expenses, owing to a larger and higher paid orchestra of 100 men, higher fees for soloists and general increase of advertising and administrative costs, were fully 15 per cent larger than before.

A fourth annual open-air season is contemplated and it is possible that one or two noted conductors from eastern orchestras will be invited to participate. It is the policy of the management not to present the same leader two seasons in succession.

Rosemary Rose, soprano and teacher, formerly of Milwaukee, has formed a woman's chorus.

Modest Altschuler, conductor of the Russian Symphony, has been engaged by the Bay Cities' Musical Association, Mrs. Bessie Zuckerman, president, to direct the chorus of that organization. Mr. Altschuler is also forming a large children's chorus.

## In Chicago Studios

Chicago, Nov. 1.

### CHICAGO MUSICAL COLLEGE

Marshall Sosson will give a recital in St. Paul, Minn., shortly. Joe Rosen, violinist, was soloist in the Hebrew Institute last week. Margaret Vanderstock and Hermia Bernstein will dance at a performance to be given at the Capital Building next week. Ethel Stenn was soloist at the concert given in connection with the Zionist convention in Sinai Center last week. Eulah Cornor, Happy West and Charlotte Boykin have finished a three weeks' engagement in the Chicago, Tivoli and Riviera Theaters.

### AMERICAN CONSERVATORY

Nesta Smith was heard in violin recital in Kimball Hall, Oct. 30. Advanced pupils in the voice and piano departments scheduled to appear in Kimball

Hall Nov. 1 included Dorothy Tudor, Marian Setaro, Jessie Robinson, Sylvia Weinstein, W. J. Hayden, Sonia Feldman, Laura Turner, Hazel Sims, Elva Ostrum and Lucille Sweetser. Leo Sowerby, of the faculty, was soloist at Chickering celebration concerts in New York, in a program consisting of his compositions. Rosell Bass, piano student, was awarded the scholarship offered by the Sigma Alpha Psi in a contest last week.

### BUSH CONSERVATORY

Examinations for master school appointments will be held Nov. 19. Winners will receive free tuition for two years. Freda Webber has been re-engaged to sing for the Independent Religious Society of Chicago, whose head is M. M. Magnasarian. A company trained by the dramatic arts department will play "Happiness" on a tour directed by the Western Lyceum Bureau. The Washington Male Quartet has been engaged for a tour of fifteen weeks. Edna Miller, Jeanne Chandler and Isabel Baldwin gave a dramatic program in the Little Theater recently.

### LUCIE LENOX STUDIO

Harriet Krauth, costume singer, gave Russian and Spanish "musical etchings" and "songs of the South" before the Aurora Woman's Club recently, and in Parkview Manor Hall, Oak Park. Miss Krauth has been chosen soprano soloist in the Washington Boulevard Methodist Church.

### Dusolina Giannini Opens Tour in Morristown

Dusolina Giannini soprano, began an extensive concert tour in Morristown, N. J., on Oct. 17, after which she left to fulfill engagements in the Middle West and South. Her bookings will include appearances in Oswego, N. Y.; Oberlin, Ohio; Kenosha, Wis.; Minneapolis, Cincinnati, Montgomery and New Orleans. Her first New York concert of the season will be at the Waldorf Astoria, Nov. 17.

### Dorothy Bell and Melita Krieg Play in Chicago

CHICAGO, Nov. 1.—Dorothy Bell, harpist, and Melita Krieg, pianist, opened the Joliet Woman's Club season with a joint recital. Later engagements took Miss Bell to Peotone, Ill., where she appeared with Milan Lusk, violinist; to Muncie, Ind., Fayette, Mo., and La Grange, Ill. She has had several Chicago appearances this fall.

## BALTIMORE FORCES MAKE BIG ADVANCE

Capacity Audience Attends  
First Concert by Municipal  
Orchestra

By Franz C. Bornschein

BALTIMORE, Nov. 1.—The Baltimore Symphony gave its first concert of the season on Oct. 26 in the Lyric, with the boy pianist, Shura Cherkassky as soloist. The capacity of the Lyric was taxed, proving a growing interest in the municipal orchestra. This concert marked the beginning of the tenth season, and the progress made under the leadership of Gustav Strube has placed the orchestra upon a sure artistic basis. The reading of a classic Vivaldi concerto for strings, the energetic interpretation of Beethoven's Fifth Symphony and the playing of excerpts from "Die Walküre" were accomplished with a fluent expression which pointed to increased skill. This was the first local appearance of Shura Cherkassky with an orchestra, and the admiring audience found his playing of the Chopin F Minor Concerto brilliant and individual.

Feodor Chaliapin, bass; Max Rabino-vitch, pianist, and Abraham Sopkin, violinist, gave the program of the first concert of the Music Lover's Course, under the management of the Albaugh Bureau, in the Lyric, on Oct. 24.

The Philadelphia Orchestra, Leopold Stokowski, conductor, began its series of local concerts on Oct. 29 in the Lyric. Patrons filled every available space and were enthusiastic over the interpretation given Tchaikovsky's Fourth Symphony. Stravinsky's transcription of the "Song of the Volga Boatmen," for wind instruments and percussion, and extracts from "L'Oiseau de Feu" were played with virtuosity.

Louis Robert, the new organist of the Peabody Conservatory faculty, gave a recital on Oct. 28 in Grace and St. Peter's Protestant Episcopal Church, chosen on account of building alterations in progress at the Conservatory. The program included works by Bach, César Franck, Dubois, Mailly and original compositions.

### Anna Graham Harris Appears With New Jersey Club

BOGOTA, N. J., Nov. 3.—Anna Graham Harris, contralto, recently appeared as soloist in a concert given by the Amphion Glee Club of Bergen County, Alfred Boyce, conductor. Frank Beattie, Jr., accompanied. In her two groups Miss Harris included numbers by Van Rennes, Lily Strickland, Fay Foster, Pearl Curran, James Dunn, Charles Hueter and Harold V. Milligan. Miss Harris will give her annual recital in Hackensack on Nov. 12, assisted by Arcady Birkenholz, violinist, and Walter Golde, accompanist. She has been engaged to give a concert for the Artists' Club of New York in the Hotel McAlpin on Dec. 12.



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**MILTON BURROUGHS HARDING'S:**

"To the Faithful" .....	.30
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"Yearning for You," Ballad .....	.40
"I Just Wanted You," Ballad .....	.40
"Love Me Dear," Ballad .....	.40
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## United States Presidents Maintain the Tradition of Music in the White House

[Continued from page 29]

which was the beginning of a tremendous success.

These musicales were usually impromptu affairs. Either the President or Mrs. Roosevelt heard that a certain musician was in town, and if a concert could be arranged it was arranged, some times on a few hours' notice. Friends were called over the phone and told that there would be music at such and such a time, and they came if they could so manage. Edward H. Droop tells of being many times called to the telephone and asked to come down after dinner to accompany some musician who would play following the family dinner party.

Frequently young Nicholas Longworth, who played the violin exceedingly well, would be the soloist after these family dinners. Mr. Droop presented the Washington Symphony Orchestra, of which he was then the manager, with Reginald de Koven conducting, in a concert in the East Room during this administration.

Mr. Droop tells also of another formal musicale at which Paderewski was the soloist. Sitting within a few feet of the President, who was about fifteen feet away from the piano, Mr. Droop had a rare opportunity of watching the reaction of the President to the music. As Paderewski gradually worked up a big climax in the Chopin Polonaise, Op. 53, in A Flat, the President seemed to live and breathe with the performer. A smile spread over his face, growing broader and broader, and as Paderewski crashed out the final chords it seemed as if all that pent up exuberance of spirit, that stupendous vitality would burst in applause.

Miss Cryder tells how she was aroused from her bed one night, quite late, with a knocking on her doors and her windows, and she heard Carrie Jacobs-Bond calling out to her, "O, do let me in; I've had the most wonderful evening in my life." When Miss Cryder could open the door, Mrs. Bond exclaimed how she and "Uncle Remus" (Joel Chandler Harris) had entertained the President and his family following dinner, how Mrs. Roosevelt kept her singing until she had sung almost everything she had ever written. And she went expecting to sing three or four numbers only!

It was understood that one of Theodore Roosevelt's favorite songs was the "Two Grenadiers" of Schumann. Marcel Journet at a recital at the White House sang this out of compliment to the President. Journet explained after the concert that the greatest honor which he

had ever received was the spontaneous manner in which the President rose and went up to the platform to shake hands with the singer and express his delight. Mrs. Roosevelt was a lover of Scots songs and in compliment to her, if it were possible, a group of these was always added to the programs. The President and Mrs. Roosevelt usually sent their photographs, autographed and framed, to all artists who entertained them.

Among the very few musicales given at the White House during the Wilson administration was one for which Granados and his wife came down to Washington especially to give. Within a fortnight of this the Spanish composer lost his life, a victim of the "Sussex" disaster in the English Channel.

### Mr. Harding Loved Music

Warren Harding used to tell, with great pride, how the first real money which he earned was when he secured the fire insurance on the Hotel Marion from Amos Kling (afterward his father-in-law), and how he used this commission of \$150 to purchase a "slip-horn" which enabled him to join the Marion Silver Cornet Band. This horn is still treasured by the Harding family.

One of the proudest moments of young Harding's life was when he became the leader of that band. A great event in those days was a competition at Findlay, Ohio. Competitors came from great distances, and the Marion Band on one occasion was the last on the program. The enthusiastic young leader had procured gorgeous new uniforms for his men, banking on the prize money to recoup him. But hearing the other bands, the Marion men lost heart and some of them, emulating the Arabs, silently stole away. The remnant held bravely together and did its best and great was the delight of the players when the chairman of the judges called young Harding to him and handed him the prize of \$200. This more than paid for the new uniforms.

Mr. Harding's knowledge and love of music was always apparent, and the children of Washington will always hold dear the memory of the man who so happily listened to their Music Week Community singing.

Mrs. Harding's early education was a most unusual one. Her father gave her a business training, banking and kindred subjects, believing that women as well as men should know how to handle these things. However, music was her greatest passion, and this was encouraged and allowed to develop. Five hours a day she gave to practice, and she might have gained distinction in the profession of music had not circumstances changed the course of her life.

At a concert given some two years before the convention which nominated Warren Harding, Mrs. Harding was a keenly interested listener in the present writer's box. Her appreciation of the works of Chopin which were being performed was a revelation, and it was a pleasure to learn that she loved and played these same compositions.

When she entered the White House she had her own piano sent to her private sitting room on the second floor, hoping and expecting that she could find the time to practice a few hours each day. This hope was never realized. Her "open house" and the all too great delight which she gave in keeping that effervescent spirit of hospitality running at the White House soon struck her down, and after her fair return to health came the threnody we know all too well. And here we must end our account of music in the White House, some reference having been made last week to entertainments under the régime of President and Mrs. Coolidge.

### The Order at the Musicales

As we have stated before, probably the beginning of official musicales was during the Roosevelt administration. At that time these programs were frequently arranged on the spur of the moment, and Mary A. Cryder and Edward H. Droop of Washington were usually the managers of these affairs. Since that time Henry Junge of Steinway & Sons has had entire charge of the arrangements. For the official musicales the President and his wife receive the guests in what is known as the Green Room, the guests moving on into the East

Room where seats are awaiting them. After all the guests have been received the President and his wife, preceded by the aids, move into the East Room, taking their places in the front row of seats. Then the concert begins. After the concert the President and his wife usually extend their appreciation to the artists and retire to their rooms on the floor above, the audience withdrawing shortly thereafter. Sometimes the President and his wife remain to see their guests depart, but this is an unusual procedure.

### Raisa to Create

### New Puccini Rôle

[Continued from page 4]

teacher, Barbara Marchesio, in Italy. She was a teacher of the old school and a wonderful woman.

"Toti is so adorable. Everyone loves her, but she is not spoiled. She has no prima donna airs. That is what Mme. Marchesio taught us. She was not only our singing teacher. We lived with her and she planned our lives like a mother. She taught us not to act like the proverbial opera stars, to be simple and natural above everything. And she taught us to save money."

She used to point out singers of another day who passed their last years in terrible poverty because they had spent all their money recklessly in their youth. She made us realize that the number of years you can sing is limited and that when you are through you should be able to live comfortably and happily, not keep on singing after your voice is gone because you need the money."

Rosa Raisa took all her teacher's maxims to heart. She does not play the prima donna off stage and she has already bought a villa that is the show place of Verona, for her old age. "I was once very poor," she explains. "I was sent to Italy to study and I was given forty lire a month by some people who were interested in my voice. That was for food, room, clothes—everything."

"Sometimes I would have to go without breakfast and sometimes without lunch. One day I fainted and Mme. Marchesio began to investigate. She told me not to worry and went to these patrons and told them of my needs. She told them that I must have plenty of food and a room with a piano and lots of air and one woolen dress for the winter and one thin one for the summer. If they could not

give me the money she would herself. They did, and after that I had enough to eat. It wasn't so easy, but it was good for me. When we are very young we can starve in garrets. It doesn't hurt us and it makes success all the sweeter."

### Prefers Italian Opera

But now that Mme. Raisa has achieved success she does not stop to rest on her laurels. She is looking always for new parts to sing, new fields to conquer. "It is really an honor to create the leading rôles in two premieres at the Scala within a year, isn't it?" she said with delight. "I am very happy about it, and very proud. The Scala is the greatest opera house in the world. It has all the operatic traditions of generations of Italians. And I love Italian opera. I would rather sing it than anything else."

"I do sing Wagner, of course, but it has not the lyricism that I love so in the Italians. Italy was my second home. I went there when I was fourteen. I was not so happy in my native Russia. I have never been back. Last summer I started. It was hot on the trains and they were so slow. I got as far as Vienna and then I turned back. Maybe next year, after the Scala, I will go there, but only for a visit. I do not want to stay. I only want to stay in Italy and in America. I wish I could be in both lands at once. That would be perfect bliss."

HENRIETTA MALKIEL.

### Soloists Engaged for "Messiah" Performance in Reading, Pa.

Grace Kerns, soprano; Nevada Van Der Veer, contralto; Judson House, tenor, and Fred Patton, baritone, will be soloists in the performance of "Messiah" by the Reading Choral Society of Reading, Pa., on Dec. 18. Miss Kerns and Mr. House will also appear in the work with the Minneapolis Symphony in the Twin Cities during Christmas week and Mr. Patton will sing in a performance with the Detroit Symphony and also in Norwalk, Conn.

### Kathryn Meisle Sings in Spartanburg

SPARTANBURG, S. C., Oct. 29.—Kathryn Meisle, contralto of the Chicago Civic Opera Company, opened the concert course here recently, under the auspices of the Women's Music Club and Converse College. She was greeted by a large audience and won hearty applause in a program of operatic arias and songs. D. G. SPENCER.

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## DETROIT HAS FEAST OF ORCHESTRA MUSIC

N. Y. Symphony and Local Forces Heard—Throngs Acclaim Elman and Gigli

By Mabel McDonough Furney

DETROIT, Nov. 1.—After a lapse of six years Walter Damrosch and the New York Symphony returned to Arcadia Auditorium on the evening of Oct. 23. Mr. Damrosch was in his most genial mood and gave a uniformly fine performance, which rose to thrilling heights in the Wagnerian numbers. The first of these was the Prelude to "The Mastersingers" and the second, the Prelude to "Lohengrin," added to appease a persistently clamorous audience. The Symphony was the Fifth of Beethoven. An "Evensong," by Schumann, and Mozart's "Turkish March," formed a well contrasted group and the Sibelius tone poem, "Finlandia," proved a joyous closing number. On this occasion Detroiters heard for the first time Debussy's "L'Isle Joyeuse" and accorded it a perfunctory

reception. The concert was given under the auspices of the Philharmonic-Central Concert Company.

The Civic Music Association opened its series of concerts in Orchestra Hall, on Oct. 24, presenting Mischa Elman. Mr. Elman's program was a refreshing one, containing but a modicum of the hackneyed favorites. Nardini's Sonata in D opened the program and immediately proved that the artist was in fine fettle. It was followed by the Fantasia Rhapsodique of Dupuis, played in Mr. Elman's most polished style. Two miscellaneous groups and many encores completed the program. Josef Bonime was an able accompanist.

The Metropolitan Concert Company inaugurated its course of Orchestra Hall concerts on Oct. 25, when Beniamino Gigli and Antoinette Halstead were heard in a joint recital. The program was made up, for the most part, of the operatic "war horses," and was well calculated to please the audience. The applause was deafening and quite passed the bounds of the usual ovation. The tenor's numbers were given with dramatic effect and with a tone that was a marvel of beauty. Miss Halstead, a young singer of much charm, sang two groups of songs in English. Vito Carnevali was the accompanist.

Another inauguration took place on Oct. 26, when Victor Kolar and the Detroit Symphony gave the first of the Sunday afternoon concerts. Mr. Kolar was greeted with flowers and a barrage of applause that attested, in no uncertain manner, to his popularity. Rimsky-Korsakoff's three unusual pictures from the fairy tale, "Tsar Saltan," were given their first local performance and were well received. A Strauss waltz, "Village Swallows," was heard for the first time at these concerts and its lilting melody won a generous measure of applause. Two Iceland melodies by Svendsen were of absorbing interest, as Mr. Kolar depicted them, and Auber's "The Bronze Horse," the Mozart ballet, "Les Petits Riens," a "Carmen" suite and the humorous Ochs Variations completed the program, the last sending the audience home in a gale of mirth.

### MIDDLETON AND ALTHOUSE STIR ST. LOUIS AUDIENCE

Baritone and Tenor Give Joint Program in Howard Hall—Whiteman's Band in Two Concerts

ST. LOUIS, Oct. 25.—Arthur Middleton, bass, and Paul Althouse, tenor, opened the musical course at the Principia on the evening of Oct. 17, appearing in a joint recital which gave much pleasure to an audience which completely filled Howard Hall. The singers gave several solo groups and joined forces in several duets. They were in exceptional voice and were ably supported at the piano by Edward Hart.

Paul Whiteman and his orchestra appeared here at the Odeon in two concerts under the management of Elizabeth Cueny on Oct. 18. The programs were richly varied and much enjoyed.

Rudolph Ganz, conductor of the St. Louis Symphony, has returned from Europe and will immediately begin rehearsing the orchestra for the coming season.

The Ladies' Friday Musical Club opened its forty-third season with a varied program and discussion at the home of Mrs. Sidney Goldberg.

### Chicago Clubs Hear Muenzer Trio

CHICAGO, Oct. 25.—The Muenzer Trio was heard here at the opening concert of the West End Woman's Club recently, and also before the Wicker Park Woman's Club. Austin North End Woman's Club, Oct. 28, will lead into a heavy November booking.

### Rudolph Reuter to Conduct Piano Classes in Indianapolis

CHICAGO, Oct. 25.—Rudolph Reuter, pianist and teacher, will conduct a bi-weekly master class in Indianapolis this season. Mr. Reuter is well known in the Indiana capital. He has just returned to Chicago from his first trip West since his arrival here from two years' stay in Europe.

## MILWAUKEE THRILLS TO SCHUMANN HEINK

Organists Give "Ideal Church Program"—Polish Opera Club Active

By C. O. Skinrood

MILWAUKEE, Nov. 1.—Mme. Schumann Heink came to town again on Oct. 26 attracting an audience that filled both the auditorium and the stage of the Pabst Theater. She gave a program of German lieder, "Cry of Rachel," Schubert's Ave Maria and other numbers which she has made known to her followers. Her voice retains the old dramatic fire, and she exhibits the same masterful art as of yore. Florence Hardeman had a following all her own in her violin numbers and Katherine Hoffmann was an unusually responsive accompanist.

The Milwaukee Chapter of the American Guild of Organists gave what was called a public demonstration of the "ideal church program" at Immanuel Presbyterian Church on Oct. 26. Karl Markworth played the prelude, variations on "All Glory, Laud and Honor" by Jackson. The march written to Handel's "Lift Up Your Heads" by Guilman, was played by Erving Mantey. Mrs. Rees Powell played the Postlude in C by Christian Capetelan. A quartet composed of Clementine Malek, Elsa Bloedel, Philip Glas and Otto Semper, assisted by Pearl Brice, violinist, was also heard.

Charles M. Courboin, organist, gave a recital at Temple Emanu-El before a large audience on Oct. 25. He gave brilliant readings of works by Bach, Widor, Saint-Saëns and others.

Four Milwaukee artists appeared in the annual concert given by Old Glory Circle No. 21 Ladies of the G. A. R. They were Adele Strohmeier, soprano; Alfred Hiles Bergen, baritone; Frederik Frederiksen, violinist, and Arthur Arneke, pianist.

The Polish Opera Club of Milwaukee, directed by John Landowski, which won highest honors in the contest of the Polish Singers Alliance of America at Chicago will present the winning number, a Polish Folk-Song, in Milwaukee theaters. The club is now preparing Oscar Strauss' "The Last Waltz," which will be the first venture of these singers into light opera.

Carl F. Mueller, organist, assisted by Lillian Sindahl-Toelle, coloratura soprano, gave a program for the Wisconsin Consistory at the Scottish Rite Cathedral.

### Hans Kindler Booked for Recitals and Orchestral Appearances

Hans Kindler, 'cellist, opened his season early with several appearances in the Rich-Kindler-Hamman Trio, including the Pittsfield Festival. On Oct. 4 he

gave a recital in Aurora, N. Y., and on Oct. 9 was soloist with the New York Symphony at the Worcester Festival. In New York he appeared at the dedicatory concert of the new Chickering Hall on Oct. 22. During November Mr. Kindler will appear twice with a trio composed of John Powell, Sascha Jacobsen and himself in Savannah, Ga., on Nov. 10, and in Mansfield, Ohio, on Nov. 20. He will give a joint recital with Maria Kurenko, soprano, in Lowell, Mass., on Nov. 14; a joint recital with Ernest Hutcheson, pianist, in Cleveland, Ohio, on Nov. 18, and an appearance with the Rich-Kindler-Hamman Trio in Philadelphia on Nov. 23. In December he will appear in recital in Hampton, Va.; in joint recital with Wanda Landowska, harpsichordist, in Washington on Dec. 11, and in a concert of the People's Symphony series in New York on Dec. 20. During January he will make two appearances with the Rich-Kindler-Hamman Trio, besides individual appearances. His most notable February appearance is as soloist with the Chicago Symphony in Chicago on Feb. 27 and 28; and in March, as soloist with the Philadelphia Symphony in Washington and Baltimore on March 2 and 3 respectively.

CHICAGO, Oct. 25.—Wesley La Violette, composer and organist, and member of the faculty of the Chicago Musical College, has just been appointed organist of the Irving Park Presbyterian Church.

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Nov. 6—Philadelphia Civic Opera—"La Bohème"  
Nov. 10—Joint Recital—Quebec  
Dec. 18—Jackson, Miss.—"Messiah"  
Feb. 16—Chicago Apollo Club—B Minor Mass  
Apr. 12—Boston—Handel and Haydn Society  
Apr. 16—Minneapolis Symphony Orchestra  
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# Songs for Artists and Children Head New List

By SYDNEY DALTON



THE arrival of a set of four volumes designed for use in the schools of the Philippine Islands shows that the study of music is not being neglected in our possessions. This series of text books: "The Progressive Music Series" (Silver, Burdett & Co.), has long been popular in our schools, and deservedly so, because the editors who are, or were, responsible for the contents have used excellent material in writing a valuable text book for the teacher of public school music.

The interest of this particular edition of "The Progressive Music Series" lies in the fact it includes a number of Philippine Folk-Songs that have not previously appeared in print. This is due, primarily, to the efforts of Norberto Romualdez, Associate Justice of the Supreme Court of the Philippine Islands, and an enthusiastic musician and collector of folk-music.

The list of names of musicians who have composed numbers especially for this edition is astonishing. The four volumes cover the field of school music from the early grades up to high school and normal classes. This Philippine Edition should be used extensively in the schools in this country, with considerable stress upon the songs from our dependency, which are scattered throughout the books, with special numbers in the supplement.

A Book of Songs for Unison and Part Singing

Another book that contains valuable material for school work is "A Book of Songs," compiled and edited by Archibald T. Davison, Thomas Whitney Surette and Augustus D. Zanzig (E. C. Schirmer Music Co.). It is the third in a series of such works, beginning with folk-songs for the kindergarten and continuing into the present volume, which is for children from nine to twelve years of age, in the fourth, fifth and sixth grades. In their preface the editors note that all the numbers in this book of 300-odd pages are folk-songs, or have the validity of folk-songs, or are by Gibbons, Morley, Purcell, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, César Franck, with some rounds, catches and hymns. This rather exclusive selecting has been done, they tell us, in order that the taste of the pupil may be formed on the music of the masters. And there is a hint that other composers are excluded be-

cause they do not deserve to move in such select company.

Songs from a Tropic Land by Charles W. Cadman

Charles Wakefield Cadman's three songs "From a Tropic Land" (Oliver Ditson Co.) are quite up to this popular composer's best style. Some of his admirers will, in fact, be surprised by these new settings, as they have something of a different note about them. What change there is marks, if anything, an added depth to Mr. Cadman's lyric expression. Especially attractive are the second and third of the trio, whose titles are "Wild Sweet Land," "Starry Waters" and "Moon-Flower." The second is a short, tranquil and broadly flowing number, that is rich both melodically and harmonically. A little gem of its kind. "Moon-Flower" is almost as good, and quite as original. They are excellent songs, well worth the attention of our best singers. There are keys for high and medium voices.

Pieces for Violin by M. G. Osgood and J. F. Zimmermann

"Starlight" and "Polonaise Caprice" are the titles of two pieces for violin by Marion G. Osgood (Arthur P. Schmidt Co.) that deserve a place among teaching pieces of a conventional kind. Tunefulness and well marked rhythms are their chief characteristics. A romance, entitled "A Greeting," by J. F. Zimmermann, also from the Schmidt press, is even more ordinary in idea and workmanship.

A Book of Songs for Children by Marvin Radnor

Marvin Radnor, composer and publisher of a book of "Songs for Little Children," the poems taken from Stevenson's immortal "Child's Garden of Verses" (why do so many composers

and publishers insist on calling it "Child's Garden of Verse"? has brought out a second edition of the book in much simpler get-up and at a price that will put it within reach of a larger number of interested persons. The music is simple and melodious and many of the tunes will linger in the child's mind. The composer has an odd habit of commencing his melody on the leading note or supertonic, when it begins on a weak beat. Whether or not this is a practice to be recommended when composing simple tunes for children, whose sense of tonality is in the making, is for others to decide.

Two Settings of Nursery Rhymes with a Nursery Rhymes touch of the modernist by John Ireland

Ireland's "Your Brother has a Falcon" and "Skylark and Nightingale" (London: Winthrop Rogers), from Mother and Child settings of nursery rhymes from "Sing Song," by Christina Rossetti. Both songs are simple enough in texture to fit into one's conception of the nursery song, yet musically they are more sophisticated than most music of this nature. In the matter of pure melody they are not distinguished; by themselves, in truth, the voice parts are rather commonplace. But taken as a whole both numbers are very agreeable.

"High Tide" and "Melania," title of an Echo Love Song of the Sea by Pauline Winslow (Luckhardt and Bel-

der) written for high voice and dedicated to Marie Tiffany. There is a hint of the surge of the sea in the accompaniment and the melody is broad and flowing, in a sentimental strain. The composer has considerable freedom in her ideas. "Melania" is an old English song of the seventeenth century, adapted and arranged by Alfred Moffat (Arthur P. Schmidt Co.). It is in a bewitching gavotte tempo that combines the melodic grace and inherent vitality of the early English composers. There are two keys.

A Harvest Song for Mixed Choir by Kitty Cheatham

Kitty Cheatham is the composer of a "Harvest Song" for mixed choir with accompaniment for violin, harp, piano and organ. The poem by Augusta E. Stetson is suitable for performance in churches of any denomination, and is a triumphant, inspiring song. In the arrangement of the music Miss Cheatham has been fortunate in having the assistance of Percy Grainger and the final result is a chorus, with soprano solo, of a superior kind and one that makes a desirable addition to the literature of sacred music. It has evidently been printed by the authors.

Violin Solos by Clarence Cameron White

The violin arrangement of Grieg's "Spring-tide" made by Clarence Cameron White (Theodore Presser) is one that is worth the attention of those who desire an accurate version of this popular piece. "Jubilee Song" is another number by Mr. White. Although the fact is not mentioned, this melody, with the exception of a few measures that make up a middle section, is the well known spiritual, entitled "Steal Away Home." It is a beautiful melody that is well adapted to the violin.

Songs by W. J. Marsh and Rob Roy Peery

"Memories" is the title of a new song by W. J. Marsh (Arthur P. Schmidt Co.) which will probably make many friends, as it possesses sufficient originality to save

it from being commonplace, has a melody that is agreeable and easily sung and makes no special demands upon either the singer or accompanist. There are keys for high and low voices. There is nothing of particular moment to remark about two songs by Rob Roy Peery, entitled "Joy Is in My Heart" and "Night," both Schmidt publications. In every way they are conventional; no better and no worse than the average song written in the popular manner.

A Group of Songs by English Composers

George Oldroyd's songs are always interesting. He writes in a manner that is distinctive and individual. His latest song, entitled "Tresses" (London: Elkin and Co.; New York: G. Ricordi and Co.), is no exception to the rule. Its immediate appeal is not so decided as some of his settings, but it is worth study. Browning's poem is not an easy one to set, but Mr. Oldroyd has done well by it. Michael Mullinar has chosen Herrick's words for his "To Daffodils," from the same press. It is a well written song with considerable rhythmic variety. From the Ricordi press comes a printing of Roger Quilter's "I Will Go with My Father a-Plowing," one of three pastoral songs. The melody is truly pastoral in character, but not conventionally so, and the rhythmic designs are attractively woven. All these songs are put out in two keys, for high and low voices.

Two Songs for Medium Voice by Herbert J. Wrightson

"Drake's Drum," one of two recent songs for medium voice by Herbert J. Wrightson (Composers' Music Corporation), should be much sought after by baritones. The composer has caught the swing and tang of Henry Newbolt's fine poem and translated it into a lively, spirited song that has a rollicking sea taste to it. Such virile music is of the kind that one would naturally associate with the name of Drake and his sturdy followers. Its companion song, entitled "Home Coming," does not deserve its place beside "Drake's Drum." It is rather a pale love song that seems to grow paler beside its rough, but vital companion.

Charles Gilbert Spross' New Song About Fairies

Charles Gilbert Spross tells us in his latest song that "There Are Fairies in Our Garden" (John Church Co.), and he proceeds to treat them in a light and airy manner befitting their station and customs. The voice part is sedate enough in telling the story, but at times the accompaniment becomes obstreperous and does a few scale passages and glissandos that will be fairy-like only if the accompanist has the knack. There are two keys.

A Romance and a Love-Song for the Violin

To the "Miscellany of Favorite Pieces for the Violin" (G. Schirmer) there has been added a transcription of Joseph Suk's "Love-Song," made by Sándor Harmati. This is a broad, colorful number, demanding richness and depth of tone and not a little technical skill. Needless to say, the editor has performed his portion of the task in a manner that will appeal to all violinists. It makes an excellent number for the recital program.

In the same series there is Schumann's admirable Romance in A, newly edited by Henry Schradieck; a melody of purity and fervor that has upon it the stamp of the master.

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## Des Moines' Musical Organizations Assure Season of Unusual Interest

DES MOINES, IOWA, Nov. 1.—Although the program of events has not been entirely completed, information is now available showing that another interesting and successful musical season is in store for Des Moines in the months ahead. No season in recent years has brought more distinguished artists to the capital city of Iowa than are scheduled to appear here in the immediate future, while the study programs of various musical clubs for the season will prove highly interesting and instructive, according to present indications.

The Drake University Community Concert Course for the college year of 1924-25 includes recitals by many famous artists, such as Alfred Cortot, pianist; the Zoellner Quartet and Maurice Dumesnil, pianist; Virgilio Lazzari, bass of the Chicago Civic Opera Company; Myrna Sharlow, soprano of the same organization; Sophie Braslau, contralto; the Sinfonia Trio of Drake, including Arcule Sheasby, violin; Franz Kuschau, cello; Paul Stoye, piano, and with Margery Maxwell, soprano of the Chicago Civic Opera Company; Clarence Eddy, dean of American organists, and Emil Telmányi, violinist.

Concerts on the Drake community course will be given in the auditorium of the University Church of Christ, which adjoins the campus. The regular student activity ticket will admit all Drake students to these events.

The Des Moines University Conservatory has added Christian Jordan to its faculty as head of the piano department. Mr. Jordan is both a teacher and a concert pianist of note. Other new members of the faculty are Gertrude Miller, pianist; Isma Stromberg Miller, violinist, and George M. Konchine, 'cellist. Raymond N. Carr, dean of the department of music, has been made associate director of music for the new radio station WHO.

The Des Moines University concert course, under the direction of Mr. Carr, during the coming year will present an eminent lecturer, a dramatic festival by the Coffer-Miller Players, and one of the major oratorios, which will be decided upon when the University-Community Chorus organizes in the early fall. The Choral Society has committed itself to the policy of performing in full stage form, at least once each year, a grand opera by an American.

Five attractions are scheduled for the George F. Ogden series this season, including Pavlova and her Ballet Russe, the American Grand Opera Trio, composed of Helen Stanley, Paul Althouse and Arthur Middleton; Rachmaninoff, pianist; Maria Ivogün, coloratura soprano, and the Minneapolis Symphony, with Henri Verbrugghen as conductor, in a May Festival concert. The fine auditorium of Hoyt-Sherman Place, the new home of the Des Moines Women's Club, will be the scene of these musicales.

An interesting study program has been arranged for the Fortnightly Musical Club, of which Mrs. H. H. Coggeshall is president. During the season their meetings will be devoted to study of terpsichorean music, Mozart, ensemble music, American music, Bach's Christmas Oratorio, Italian music, orchestra music, international folk-songs, Richard Strauss' opera, "Der Rosenkavalier," Debussy, classic ensemble music, and other topics of interest.

The Catholic Women's League this

season will devote one evening to the study of Beethoven, another to Liszt, and another to Chopin. Chamber and chorus music also will come in for attention, while one evening will be devoted to American composers. In December, members will discuss the origin and composition of Christmas carols, and will join in singing them.

The Treble Clef Club will devote the season to study of Russian, German and Polish composers. HOLMES COWPER.

### TO GIVE LECTURE RECITALS

#### Marguerite Potter Engaged for Opera Series in Aeolian Hall

Marguerite Potter, lecture-recitalist, has been engaged to give a series of free Thursday noon lecture recitals on opera in Aeolian Hall, under the joint auspices of the Board of Education and the Aeolian Company, beginning with "Thais" on Nov. 13. Mozelle Bennett, violinist, will play the Meditation. J. Steel Jamison, tenor, will be soloist at the second recital. Miss Potter will lecture on "Carmen" and Mr. Jamison will sing the Flower Song. There will be no recital on Thanksgiving Day. On Dec. 4 "Lohengrin" will be the subject of the lecture, and Marian Cargen, a pupil of Miss Potter, will sing *Elsa's* Dream. An artist to be announced later will be engaged to sing "One Fine Day" for the lecture on "Butterfly" to be given on Dec. 11. In addition to numbers by the soloists, the Duo-Art piano and Aeolian organ will be used to illustrate the talks. If there is sufficient attendance, the recitals will be continued.

#### Oliver Stewart Assists Trio

Oliver Stewart, tenor, made his second appearance as assisting artist with the Briarcliff Lodge Trio in a concert given in the Lodge on Oct. 12. The trio consists of Amory St. Amory Hunt, violinist; Nellie Hoffman Ralph, 'cellist, and Helen Schafmeister, pianist, organist and director. The ensemble program included numbers by Rubinstein, Drigo, Puccini, Weber, Liszt, Jensen and Rachmaninoff. Mr. Stewart sang a "Tosca" number, "Bergère Légère" by Weckerlin, "Tes Yeux" by Rabey, an aria from "Fedora" and a song group by Watts, Alexander Russell and Löhr. On Oct. 14 Mr. Stewart appeared as soloist at the opening of the new Bergen Street Y. M. C. A. in Jersey City.

#### Charles Stratton Begins Tour

Charles Stratton, tenor, was scheduled to give a recital in Burlington, Vt., on Nov. 6, in the series directed by Arthur Dow. He was to appear in a program in the Hotel Commodore, New York, on the following day. On Nov. 21 Mr. Stratton will open the series of Harvard Musical Association programs in Boston, and on Nov. 23 he will open the St. Botolph Club series in the same city. Mr. Stratton has resumed his position as soloist in the Brick Presbyterian Church and Temple Beth-El, New York.

#### Augusta Lenska Gives Musicales at Studio of Estelle Liebling

Augusta Lenska, contralto of the Chicago Opera, gave an interesting program for the pupils of Estelle Liebling on Oct. 16. In addition to Miss Liebling's pupils, among the guests were

Alexander Kipnis, bass of the Chicago Opera; Marcella Roeseler, Arnold Garbor, Max Altglass, Ellen Dalossy and Paul Eissler of the Metropolitan Opera; H. H. Bellamann of the Juilliard Foundation, and Bruno Zirato. Three of Miss Liebling's pupils, Miss Roeseler and Joan Ruth of the Metropolitan Opera, and Devora Nadworney of the English Grand-Opera Company, made successful appearances in the Maine Festival.

### TORONTO NEW SYMPHONY BEGINS TWILIGHT RECITALS

#### Geraldine Farrar in "Carmen" and String Quartet Among Visiting Attractions

TORONTO, Nov. 1.—The New Symphony commenced a series of ten twilight concerts on Oct. 15 with an interesting program, of which Schubert's C Major Symphony was a feature. The orchestra, which is again under the baton of Luigi Von Kunits, has a number of new players and shows considerable progress.

Geraldine Farrar gave her version of "Carmen" in Massey Hall recently before a large audience that applauded both the star and her associate singers. The orchestra also came in for its share of approval.

The Hart House String Quartet made its debut in a program that showed a high standard already achieved. Beethoven's Quartet in E Flat, Op. 74, and Debussy's Quartet in G Minor were well played. The members are Geza de Kresz, first violin; Harry Adaskin, second violin; Milton Blackstone, viola, and Boris Hambourg, 'cello.

J. Campbell-McInnes gave the first of his series of Tuesday "nine o'clocks" on Oct. 15, when a program of folk-songs was presented in admirable style. Dr. Healey Willan was an admirable accompanist.

Albert Jassey, a promising pianist, for many years a pupil of Paul Wells, made his debut in the Conservatory Music Hall before a capacity audience.

WILLIAM J. BRYANS.

#### Mme. Colombati's Pupils Active

Several of Virginia Colombati's pupils have made successful appearances recently. Alma Dormagen was called upon to enact the rôle of Nedda in "Pagliacci" in the Brooklyn Academy of Music at short notice, making her operatic debut. Emily Day, who has been appearing in concert and opera, sang in "Rigoletto" in the Palais Theater, New Haven, recently. Mary Howard has appeared in several costume recitals and is now on tour. Last season, she was with the Irene Castle company. Josephine Lucchese, soprano, who has studied exclusively with Mme. Colombati, is appearing with marked success in opera and concert.

#### Charles Naegele to Make New York Debut in Piano Recital

Charles Naegele, an American pianist, who has studied both in this country and abroad and has played in most of the principal centers of Europe with extraordinary success, will make his New York debut in Aeolian Hall on the afternoon of Nov. 10. Mr. Naegele's program will consist of Bach-Busoni's Prelude and Fugue in D, Chopin's Sonata in B Minor and Schumann's Etudes Symphoniques.

#### Guiomar Novaes Will Open Season as Soloist With Philharmonic

Guiomar Novaes, pianist, who arrived in New York recently aboard the Southern Cross from Brazil, accompanied by her husband, Octavio Pinto, and their thirteen-month-old daughter, Anna Maria, will open the season as soloist with the New York Philharmonic in Carnegie Hall on Nov. 8. Mme. Novaes has been engaged for a tour of the country extending until next March.

#### A Correction

In an article which appeared in the Oct. 18 issue of MUSICAL AMERICA it was inadvertently stated that Ralph Leopold, pianist and teacher, had opened a new studio in West Seventeenth Street. Mr. Leopold's new studio is located at 28 West Seventieth Street.

## Ellen Buckley Repeats Initial Year's Success in Series of Concerts



Ellen Buckley, Soprano

Twenty engagements in her first season was the experience last year of Ellen Buckley, who, in consequence of this unusual success, has an equal number of bookings already on her schedule for this year.

Miss Buckley, who remains under the direction of Walter Anderson, Inc., was born in Albion, Mich., and was a piano student in the Michigan Conservatory under Alberto Jonas when her exceptional soprano voice was discovered. Engagements that preceded her American career were fulfilled in England, where Miss Buckley sang in the Royal Albert Hall, London, at the London Ballad Concerts and in Edinburgh under Sir George Henschel.

Successful appearances in America were made with the Albany Mendelssohn Club under Dr. Frank Rogers, with the Columbia University Choral Society under William Henry Hall in Carnegie Hall, New York, the Philadelphia Orpheus Club conducted by Dr. A. D. Woodruff, the Holyoke Choral Society led by W. P. Bigelow, and the Newark Lyric Club.

#### Brooklyn Orchestral Society to Give Institute Centenary Program

The Brooklyn Orchestral Society, conducted by Herbert J. Braham, will make its first appearance in public this fall in the centenary celebration of the Brooklyn Institute on Nov. 20 in the Academy of Music. The first formal concert of the year will be given in the Academy on Dec. 15, the program including the Handel Overture in D Minor, never presented in Brooklyn before, Glazounoff's Fourth Symphony and Sinigaglia's "Danze Piemontesi." The soloists will be Mary Thornton and Helen Wright, who will play the Mozart Double Piano Concerto in E Flat. The second concert will be given in the Academy on March 9.

#### Irene Williams Begins Third Tour With Hinshaw Opera Company

Irene Williams, soprano, who has achieved wide reputation as a Mozart interpreter, left New York recently for her third season's tour with William Wade Hinshaw's opera company. Miss Williams will be heard first this season in Donizetti's "Don Pasquale," and later will reappear in the rôle of Leonora in Mozart's "Così fan tutte," in which she has appeared more than 200 times in cities of the United States and in Paris, where she sang last summer at the Mozart Festival in Théâtre des Champs Elysées.

#### Ralph Leopold Plays in White Plains

Ralph Leopold, pianist of New York, was the guest of honor at a reception given by Mr. and Mrs. R. W. Hebard in their home in White Plains, N. Y., on Oct. 26. Mr. Leopold gave a program including numbers by Mendelssohn, Chopin, Arensky, Olsen and Leschetizky, closing with transcriptions of the "Ride of the Valkyries" and Sigmund's Love Song.

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TWENTY-SIXTH YEAR



# From Ocean to Ocean

MASON CITY, IOWA.—Jeannette Ferris has opened a piano studio and will specialize in children's work.

MASON CITY, IOWA.—Mr. and Mrs. Joseph Regan visited Mason City recently and were entertained by the Athenian Club. Mrs. Regan sang three songs.

SOUTH BEND, IND.—Elizabeth Fowler Seebirt, soprano, and Mrs. Lutie Baker Gunn appeared in concert at the Indiana State Federation of Women's Clubs at the Claypool Hotel recently.

CEDAR FALLS, IOWA.—Anna Gertrude Childs, soprano, and Alta Freeman, accompanist, gave a concert recently at Iowa State Teachers' College. Twenty-four folk songs of all nations comprised the program.

POTSDAM, N. Y.—A symphony for organ by Albert Renaud, with incidental readings from Tennyson's "Idylls of the King," was given recently in the Normal Auditorium, by Frank Merrill Cram and John W. Maxey.

RICHMOND, IND.—Mildred Schalk, pianist; Bernice Richards, violinist; Katherine Gates, cellist, and Rhea Crandall, soprano, of Richmond, gave a re-

cital at Connersville recently, for the Connersville Kiwanians.

DANVILLE, VA.—The Music Study Club listed the Norfolk Trio as an attraction for Oct. 13. Later in the season the club will present Ruth St. Denis, Ted Shawn and the Denishawn Dancers according to present plans.

PHILADELPHIA.—Perley Dunn Aldrich has closed his home at Hague on Lake George, N. Y., and has returned to Philadelphia. He is scheduled to begin his work with the new Curtis School on Oct. 1. Mr. Aldrich will open a new studio for his private teaching in the Presser Building.

WASHINGTON.—Robert Lawrence, formerly connected with the Bureau for the Advancement of Music, and in charge of community music activities here for several years past, has opened a vocal studio. Mr. Lawrence will continue to be identified with the community concerts and radio music programs.

MCALISTER, OKLA.—The Music Department of the Fortnightly Club presented a program recently, under the direction of Mrs. H. E. Coffield. Tchaikovsky's Barcarolle, a Heller Etude, and pieces by Mendelssohn and others were played by Mrs. E. K. Parker, Mrs. James

Caldwell, Lucy Ann Graves, Mrs. Hallow, Mrs. Wilkins and Mrs. Watson.

URBANA, ILL.—Mrs. H. B. Dorner, formerly vocal instructor of the University of Illinois, gave a recital of folk songs before the Catholic Women's League, recently. The weekly vesper organ recital by Charles Hopkins included Bach's Prelude and Fugue in A Minor, Henselt's Ave Maria, and numbers by Boellman, Spohr and César Franck.

LEAVENWORTH, KAN.—The Leavenworth Musical Club sponsored a program recently at the residence of Mrs. Samuel Porter. Piano numbers by Mrs. Porter, including Liszt, Chopin and Debussy; vocal numbers by Miss Dawes, a violin number by Mrs. Charles Tholen, and a double trio of women's voices constituted the program. The Olive Willson Chapter of the Westminster Guild gave a concert recently. Participants were Clara Brueggen, Henry Kaufman, Mrs. S. D. Lewis and Mrs. John Bernhardt.

KANSAS CITY, KAN.—The program at a recent musical tea in the Elks' Club was given by Harold Bernhardt, Hazel Bradshaw and Rozanne Clinton of the Horner Institute. Miss Clinton is a new member of the violin faculty. Jacob

Sery and Robert Gibson, pupils of Irma Wilkinson-Cooke, were successful in examinations for places in Arnold Volpe's orchestra in Kansas City Conservatory, Kansas City, Mo. Mildred Newby, pupil of Esther Shaw Gibson, was given advanced standing in Kansas University at Lawrence, and is now listed as a sophomore in the piano department. Helen Saunders has also received advanced standing.

SAN ANTONIO, TEX.—Victor Herbert was the topic of a program given at the Tuesday Musical Club recently, with Mrs. S. J. Chandler as leader. A paper was read by Mrs. Ross Howard. Informal talks were made by Mrs. Chandler and Julien Paul Blitz. An aria, "I List the Trill," from "Natoma," was sung by Mary Stuart Edwards, soprano; "Devotion," arranged as a trio by Julien Blitz, was played by William Paglin, violinist; Julien Blitz, cellist, and H. Morin, pianist. Henrietta Enck sang a group of musical comedy songs. Accompanists were Tekla Staffell and Catherine Clarke, Mrs. Walter Walthall supplied the digest of current musical events.

ATHENS, GA.—Louise Rostand, contralto, gave her annual recital in Seney-Stovall Chapel, Lucy Cobb Institute, recently, with Hugh Hodgson at the piano. The musical faculty of the Lucy Cobb Institute for the coming year is Harriet May Crenshaw, Mrs. James Anderson, Louise Rostand, and Gretchen Gallagher Morris. The Leschetizky Club held its first meeting of the season in Miss Crenshaw's studio recently. The following officers were elected: Kathryn Hanner, president; Dorothy Key, vice-president; Frances Forbes, recording secretary; Frances Crane, corresponding secretary, and Harriet May Crenshaw, counsellor and treasurer. The club will join the State Federation of Music Clubs.

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## Italian Composers

## Seek New Paths

[Continued from page 4]

a little girl of eight, whose name is Victoria. He says of her, "C'est ma vie. Through her I can see the developing tastes of the younger generation. She has lived always in an atmosphere of music. She has heard it without labels. She has never been told, 'This is classic' or 'This is modern.' She has never heard of the futurists and expressionists, but she knows their music. In the opera house she is very strange. She will sit, spell-bound, through 'Tristan' or almost any Wagnerian opera. She will not move. But at 'Aida' or 'Cavalleria' she becomes restless. She will not stay to the end. She is a thorough and incorrigible Wagnerite at eight. My wife, of course, was a Wagnerian singer, but I do not think that accounts for it. It is an uninfluenced taste that she has developed by herself.

"Will she be a musician?" The conductor smiled whimsically and toyed delightedly with the idea. "I hope so, but I will not try to make her one. I will not even let her study music yet. Above all things, I do not want her to be a prodigy. I hate prodigies. Mozart was the only one I know of whose talent did not disappear as he matured. The young geniuses fall by the wayside. It is like the precocious composers. For some time modernists were so occupied with being precocious that they forgot about art. That was the period when there were plenty of trimmings and flourishes but no body. They wanted to disregard tradition and found that they could not dispense with it.

"That is, of course, the new must stem from the old, although it does not have to imitate it. Debussy until the period of 'Pelléas et Mélisande' was the perfect Wagnerite. And you can trace the influences in the composers of today and see where they begin to break away from their predecessors.

"Art is becoming internationalized. The young Italian composers of today, for example, are not typically Italian, like Verdi or Puccini. Some of them are even of the German school, Straussians like Respighi; but that is just a phase in their development. You know Respighi here, you know Malipiero and Casella, you know Pizzetti, who is one of opera's greatest hopes, but you do not know the other one—Alfano. His 'Sakuntala' is a remarkable work, and it is successful. It was even successful at

Düsseldorf in German, but no one in America seems to know him.

"They tell me you do not play his music here. That is strange, for you play everything in America. You do not extend your specialization theories to your musical programs. You have things here that Europe cannot dream of. I heard the first concert of the Philadelphia Orchestra. One organization like that would be an accomplishment in Italy. But you also have the Philharmonic and the Boston and . . . It is overwhelming. I think you do not realize how much you have. But I do and I am glad to be with you."

HENRIETTA MALKIEL.

### Edith Bullard Booked for Return Recitals in Cities on Pacific Coast



Edith Bullard, Soprano

BOSTON, Nov. 1.—Edith Bullard, soprano and head of the vocal department of Wellesley College, was acclaimed on a recent concert tour of the Pacific Coast. Miss Bullard possesses a voice of much beauty, which, with her personal charm, won her return engagements in Los Angeles, Berkeley, Sacramento and San Francisco. She is now arranging programs for a return visit to the Coast, which she will make in the near future. On her last concert tour she had the assistance of William Tyroler, accompanist.

Features of her Berkeley recital were duets with Mrs. Frederic Harvey, formerly Anna Miller Wood, with whom Miss Bullard studied in Boston. A group of ultra-modern songs sung by Miss Bullard aroused enthusiasm, especially Edward Ballantyne's "Palazzo Pagani," which makes great demands on the singer in the line of varying tone-color.

Miss Bullard, apart from her duties in Wellesley College and in her studio in the Pierce Building, expects to present many new songs at her Eastern concerts this winter. W. J. PARKER.

#### Gigli Scores Success in Akron

Beniamino Gigli, tenor, of the Metropolitan Opera, recently scored a success in his appearance in Akron, Ohio, according to a telegram received from Earle Poling, Akron manager, by R. E. Johnston, Mr. Gigli's manager. Mr. Poling said the audience was loth to leave the auditorium after the final number, hoping to hear the tenor sing still more songs.

#### Margaret Northrup and Alma Beck Give Joint Recital in Englewood

Margaret Northrup, soprano, recently opened her concert season with a successful joint recital with Alma Beck, contralto, in the Englewood, N. J., Conservatory. Richard T. Percy accompanied the singers. Miss Northrup returned to New York after spending the summer at her home in Pennsylvania and at a camp in the Adirondacks.

#### Chattanooga Hears Hinshaw Company

CHATTANOOGA, TENN., Oct. 31.—The opera, "Don Pasquale" was given here by the Hinshaw Opera Company on Oct. 28. The work was well staged and sung and was much appreciated by the large audience. H. L. SMITH.

## CANTON SEASON IS AUSPICIOUSLY BEGUN

### Societies and Clubs Give Fine Programs and Musical Papers

By Ralph L. Myers.

CANTON, OHIO, Nov. 3.—The MacDowell Club began its season with a program given by Corinne Schlafly Palmer, violinist; Mrs. D. M. Herrold, pianist, and Florence Biechele, singer. Mrs. W. E. Eshelman was elected recording secretary in place of Mrs. L. S. McConnell, who leaves for Florida. Members of the Juvenile Club, organized last season, were recently entertained by senior members with talks and papers on musical subjects. Those appearing were Mrs. Harry McLain, Martha Broda, Mrs. H. A. Bloch, chief counsellor, and Jeannette McConkey, juvenile president.

Cameron McLean, baritone, accompanied by Mabelle Howe Mabel, pianist, gave an interesting recital in the First Christian Church recently.

Two fine programs were given in the Woman's Club for the members. At one, Ebba Nordstrum, singer; Catherine Cusack, pianist; Gerald Ater, violinist, and Ellis Feiman, cellist, appeared. At the other, Annabelle Hess pianist, and Mrs. George Kurtz, soprano, were the artists.

With only unusually large patronage for compensation, the United States Marine Band gave two concerts in the Auditorium. The proceeds were given to the fund for educating girls, which is sponsored by the Quota Club. The band also appeared in Alliance, where proceeds will be used to finance a series of open-air band concerts by the band of that city.

The first radio show held here gave artists and organizations a chance to appear on radio programs at headquarters. Those participating were DeWitt Summers, violinist; St. Peter's boy choristers under G. Grilli; Mary Margaret Boyer, pianist; Mr. and Mrs. Frank Peters and

Josephine Boyer, vocalists; Mrs. H. W. Wirtz, Eulalia Pierson, Elizabeth Becherer, Louis Otterbein, Mrs. Martin Boyer, Florence Biechele, Mary F. Fornes, Lois Pence, Wilma Stephan, John Class, Josephine McCormick, Florence Pence, Edgar George, Mrs. M. L. Zimmerman, James Seybert and Helen Sigrist, pupils of William Strassner; Mildred Farwick, Virginia Wolfe, the Harriet Ware Quartet, Ethyl Robynson, I. M. Snyder, vocalists; Catherine Zeiger, Pauline Horning, Margaret Walker, Jeannette Armitage, Josephine Menuez, Catherine Cusack, Dorothy Antony and Evelyn Kattman, pianists; Addenda Ray Clewell, vocalist; Annabelle Hess, pianist, the Elks' Glee Club and Nazir Grotto Glee Club, with high school organizations under Leslie D. Hanson.

#### Social Entertainments

G. Grilli, conductor of the Swiss Singing Society, presented this organization in a fine program, and Rev. A. B. Stuber gave a talk. Mrs. A. S. Taylor and Mary Morgan, vocalists, and Dorothy Babcock and Virginia King, pianists, entertained the Isabel Guild Auxiliary of the First Presbyterian Church at a musical tea. The Harriet Ware Quartet, Dorothy Antony, pianist, and Mrs. Lawrence Foley, vocalist, entertained Sorosis.

Carl Schoman, organist, gave a recital in Minerva recently, assisted by Jacob Hines, baritone.

The Canton city firemen have organized a band under Ralph Greene.

The choir of the First Methodist Episcopal Church in Alliance sang "Ruth," by Gaul. Milan S. Blanchet, piano teacher of Cleveland and Canton, entertained a party of his Canton pupils at the de Pachmann concert in Cleveland. Loraine Peters Adams, pianist and singer, has left for New York to study with Frank La Forge.

The Alliance Woman's Club will sponsor a series of concerts by prominent artists. Evelyn Stahler and Marion Hendershot, pianists; E. L. Allen and Mr. Williams have charge of Mount Union Conservatory. The Elks' Glee Club sang two numbers at the State convention held in Cleveland.

#### Priscilla Baynes Gives Song Recital

Priscilla Baynes, soprano, gave a successful song recital on Oct. 17 in Lauderdale, the residence of Mrs. H. Hobart Porter in Lawrence, L. I., assisted by Fay E. Bricken, violinist. Miss Baynes sang "To a Violet" and "Honeysuckle," two songs by Elizabeth H. David, so well they had to be repeated. Her songs ranged from old English and Irish airs in her first group to the Jewel Song from "Faust." Miss Baynes, who is a student at the Ross David studios, was accompanied by Mrs. Ross David. Mr. Bricken gave an interesting program including Kreisler arrangements of the Dvorak Indian Lament and Corelli's Theme and Variations, and numbers by L. Boulanger and Burleigh. Carl E. Bricken accompanied. In conclusion Miss Baynes and Mr. Bricken united in giving "By the Waters of Minnetonka" by Lieurance.

#### Isa Kremer Rouses Enthusiasm in Newark Program

NEWARK, N. J., Nov. 1.—Isa Kremer appeared in costume recital in the Broad Street Theater on Oct. 26 and roused such enthusiasm that encores were almost as numerous as pieces on her printed program. Miss Kremer sang with equally distinct enunciation folk-songs in Russian, French, German, Italian and Yiddish. Leon Rosenbloom, who accompanied the entire recital from memory, won applause for his piano solos, a group of pieces by Chopin, Rachmaninoff and Liszt.

PHILIP GORDON.

Myra Hess, pianist, has been engaged to appear in the South and the Middle West for the first time. Cincinnati, Buffalo, Pittsburgh and St. Louis are among the cities in which she will play.

Fraser Gange, baritone, will make his Philadelphia debut in the Monday Morning Musicales on Nov. 17. On Nov. 21 he will be heard with the Mendelssohn Choir in Pittsburgh.

#### Socrate Barozzi Plays in Many Cities

Socrate Barozzi, violinist, opened his season with an appearance in Brooklyn, in concert on Oct. 4. He gave a recital in Boston on Oct. 22, in Jordan Hall, and in New York on Oct. 28, in Carnegie Hall. He will give a recital in Orchestra Hall, Chicago, on Nov. 14, a concert in Lexington, Ky., on Nov. 17, and he will be soloist in the opening concert of the New York Haarlem Philharmonic Club at the Waldorf-Astoria on Nov. 17. On Nov. 23 he is scheduled for a recital in Cleveland, under the patronage of Prince Bibesco, the Rumanian Minister to the United States. Early in December he will appear in concert in Fitchburg, Mass. Among other important engagements are a joint recital with Nevada Van der Veer, contralto, in Somerville, N. J., on Jan. 8; in concert in Albany, N. Y., on Jan. 22, and as soloist with the Syracuse Symphony on Feb. 28.

#### Francis Macmillen Booked for Tour of East and South

Francis Macmillen, violinist, will open his season with a recital in Carnegie Hall, New York, on Nov. 25. In December, he will give concerts in the Eastern states, particularly New York, and among other engagements will appear as soloist with the Syracuse Symphony on Dec. 13. He will go south as far as Vicksburg, Miss., where he will give a recital on Feb. 3, for the Vicksburg Matinée Music Club, and as far West as Cape Girardeau, Mo., where he will appear under the auspices of State Teachers' College. Among appearances on this southern tour will be a recital for the Matinée Musicale of Owensboro, Ky., on Jan. 15, and in Jackson, Tenn., on Jan. 3. He will play at the University of Kansas on March 16.

Emily Stokes Hagar, soprano, has been booked for a "Messiah" performance in Jackson, Miss., on Dec. 18.

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## SEASON IN TOLEDO IS BEGUN WITH ZEST

### N. Y. Symphony and Local Orchestra Give Spur to Activities

By Helen Masters Morris

TOLEDO, OHIO, Nov. 1.—Orchestral programs have made the season's opening notable. Two concerts have been given by the New York Symphony, under Walter Damrosch; and the Toledo Symphony, conducted by Lewis Clement, opened its fifth year with a concert in the Coliseum that proved this organization has passed the experimental stage.

The first of the New York Symphony concerts was on the Rivoli course. The second was a children's matinee in the Coliseum. Both concerts were under the management of Grace Denton. The first program consisted of the D Minor Symphony of César Franck; Debussy's "L'Isle Joyeuse," given in its orchestral arrangement for the first time in America; Saint-Saëns' orchestration of Schumann's "Evensong"; the "Turkish March" of Mozart; Sibelius' Tone Poem, "Finlandia," and the Prize Song from Wagner's "Meistersinger," the last given among the encores.

The children's program was one to stir youthful imagination. Mr. Damrosch gave delightful explanatory talks before the numbers, illustrated at the piano. An excerpt from Pierné's Ballet, "Cydalise," had to be repeated. Other numbers were the Overture to "Oberon," the Andante from Haydn's "Surprise" Symphony, the March from "Aida" and a cello solo, "The Swan," played by Lucien Kirsch.

The Toledo Symphony's program was presented with intelligence, power and sincerity. It ranged from one movement of a Beethoven symphony to the "Turkey in the Straw." The audience was large and expressed its pleasure with prolonged applause. The "Mignon" Overture, the "Marche Slav" of Tchaikovsky and excerpts from "Madama Butterfly" were favorite numbers. Anna Burmeister, soprano, was the soloist, singing with a flexible, lyric tone. Mrs. Edmund D. Northup was her accompanist.

The Trinity Episcopal boy choir of twenty-six voices, under John Gordon Seely, gave a fine concert in the Plymouth Congregational Church on Oct. 23. The singing of two and three-part anthems showed good training. Two

works by Mr. Seely, "Blessed Are the Pure in Heart" and "Lo! the Voice of Jesus," were on the program. Soloists were Norman Staiger and Robert Schmidt.

The First Congregational Church will give four twilight musical services this season. The vested choir will be assisted by visiting artists. The first program is to be given on Nov. 23, when Arthur Beckwith, concertmaster and assistant conductor of the Cleveland Symphony, will be the soloist. On Jan. 4 Mr. Cooley will give a program of viola music. Lila Robeson will be the soloist at the March concert, and Mr. Moor, solo flautist from the Cleveland Symphony, will take part in the February program.

### Grace Leslie to Introduce New Songs in Her Town Hall Program

In her second New York recital to be given in the Town Hall on Nov. 11, Grace Leslie, contralto, will sing "Song of the Old Mother" by Housman and "Fly Low, Vermilion Dragon" by Stringfield, both in manuscript. Songs in German by Mozart, Helmund, Schubert and Franz, and songs in French by Ravel, Bruneau, Fauré and Delibes are sandwiched between the opening group of sixteenth and seventeenth century songs in English and the concluding modern group. Miss Leslie will give a recital in Jordan Hall, Boston, on Dec. 9, and is scheduled for appearances in Framingham, Mass., on Nov. 30, and in Wellesley Hills, Mass., on Dec. 2.

### Opera Singers to Appear in Ritz-Carlton Musicales

Among the opera singers who have been engaged by Paul Longone and Armand Vecsey to appear in a series of musicales in the ballroom of the Ritz-Carlton on Tuesday mornings are Mary Garden, Rosa Raisa, Lucrezia Bori, Toti Dal Monte, Beniamino Gigli, Giacomo Rimini, Giuseppe de Luca and Tina Filippini. The musicales will be given on Nov. 25, Dec. 9 and 16, Jan. 6 and 20 and Feb. 3.

### Ettore Cadorin Lists Folksongs for Aeolian Hall Recital

Ettore Cadorin, a contralto who has sung with success in Australasia, will give a song recital in Aeolian Hall on Friday afternoon, Nov. 14, assisted at the piano by Nicolai Schneer. Mme.

Cadorin's program includes a group of early Italian airs, lieder by Brahms and Schubert, and songs by Tchaikovsky, Rubinstein, Pizzetti, Respighi, Haydn, and folksongs arranged by Cecil Sharp and H. T. Burleigh.

### ARTIST TOURISTS RETURN

#### Pianists, Violinists and Opera Singers Arrive From Europe

Four pianists arrived from Europe recently in exchange for one who sailed to give concerts in Great Britain. After his appearance with the Beethoven Association on Oct. 27, Harold Samuel sailed aboard the Aquitania on Oct. 29. On the following day the Homeric brought Sergei Rachmaninoff, accompanied by his wife and daughter. Josef Hofmann and Moriz Rosenthal arrived aboard the Majestic on Nov. 4. Mr. Hofmann was accompanied by Mrs. Hofmann and their daughter, Josefa. Bronislaw Huberman, violinist, also arrived on the Majestic. Leff Pouishinoff, pianist, came on the Baltic on Nov. 4.

Mme. Charles Cahier, contralto, returned aboard the Albert Ballin on Nov. 2, accompanied by her husband. In addition to her work as a teacher in the Curtis Institute of Music in Philadelphia, Mme. Cahier will fulfill a number of concert engagements. Curt Taucher, tenor of the Metropolitan Opera, Mrs. Taucher and their son were shipmates of the Cahiers. Fitz Wreede, music publisher and producer, returned on the Albert Ballin with his bride.

Marguerite D'Alvarez, contralto, was scheduled to arrive aboard the Mauretania on Nov. 6. Hippolyte Lazaro, tenor, and his family sailed for Italy aboard the Colombo on Nov. 4.

#### Edwin Hughes to Give Recital

Edwin Hughes, pianist, will give his first New York recital of the season in Aeolian Hall on Sunday evening, Nov. 16. In addition to works by Beethoven and Chopin, Mr. Hughes will play a number of compositions by American composers. Several of the numbers will be performed for the first time in New York.

#### Vera Curtis Sings at Vanderlip Estate

Vera Curtis, soprano, recently gave a program of patriotic songs at a garden party for the Girl Scouts at the estate of Frank A. Vanderlip in Scarborough, N. Y. Miss Curtis was accompanied by a band and invoked much pleasure by her fine voice and inspiring delivery.

### BUCK SINGERS HEARD

#### Two Pupils of Vocal Teacher Give Successful Concerts

Two pupils of Dudley Buck, teacher of singing, recently have given successful concerts in their home cities. Leslie Arnold, baritone, appeared in a joint recital in Utica, N. Y., with Charles Gilbert Spross, pianist. Mr. Arnold was commended for depth and beauty of tone and his musicianship.

On her return to Texas from two years' study in New York with Mr. Buck, Alma Milstead, soprano, appeared in a series of concerts in her home city, Marshall, and in Cuero, Longview, Hallsville, Tyler and Jefferson. Miss Milstead was praised for the wide range and fine quality of her voice. One of her most successful numbers was Dudley Buck's "When the Heart is Young." Miss Milstead will continue her studies with Mr. Buck this season.

#### Ernest Davis to Sing Quilter Songs in Aeolian Hall Program

Ernest Davis, tenor, has shown a preference for the songs of Quilter in arranging the program for his recital in Aeolian Hall on Nov. 18. His third group includes Quilter's "O Mistress Mine," "Fear No More the Heat o' the Sun," "Take, O Take Those Lips Away" and "Blow, Blow, Thou Winter Wind." He will open with Handel's "Figlia mia" and "Morra si." Brahms and Duparc each contribute two songs, and Schubert, Grieg and Donaudy one each. The program will close with "En Cuba," arranged by LaForge. Walter Golde will accompany.

#### Olga Samaroff to Give Recital of Old Masters

For her only New York recital program of the season in Aeolian Hall on Tuesday afternoon, Nov. 11, Olga Samaroff, pianist, has chosen a program

### Herbert Dittler Places Ultra-Modern Work on Aeolian Hall Program



Herbert Dittler, Violinist

Herbert Dittler, violinist, who has for several years been head of the violin department at Columbia University, will give his first New York recital in Aeolian Hall on the evening of Nov. 17. Mr. Dittler's program will embrace both classic and modern schools, including a new work by André Pascal, dedicated to Georges Enesco. This work is ultra-modern in style and was brought by the violinist from Paris, where he and Mrs. Dittler visited last summer. Other numbers on the program will include Bach's Concerto in E, Dohnanyi's Sonata in C Sharp Minor, Op. 21; Saint-Saëns' Introduction and Rondo Capriccioso and shorter works by Debussy, Edwin Grasse and Pugnani-Kreisler. Mary Elise Dittler will be at the piano.

Mr. and Mrs. Dittler visited many of the famous resorts while on their recent pleasure trip abroad. They spent some time on the Riviera, visited several of the Italian Lakes, Venice and Florence; the better-known Switzerland watering-places and many of England's quaint villages. Following their New York recital, they will be heard in programs in several cities of the East.

consisting of Beethoven's Sonata, Op. 10, No. 2, the Mendelssohn Song without Words in E, Brahms' E Flat Rhapsody, Chopin's B Minor Sonata and a group of compositions by Rachmaninoff, Mary Howe, Paul Juon and Liapounoff.

#### Claude Warford Pupils Appear in Musical Productions

A number of Claude Warford's pupils have been appearing recently in musical productions and concerts. Janet Holly, soprano, enacted the principal rôle in a production of "The Glorious Girl" at Morristown, N. J., on Oct. 13 and 14. Julia Cox Crown, soprano, was soloist for the Contemporary Club at Columbia, S. C., on Oct. 17. Margaret Getz, soprano, made a successful New York debut on Oct. 17. Emily Hatch was recently the soloist at the Westchester Federation of Women's Clubs. Albert Barber, tenor, has been engaged as soloist of the Hillside Presbyterian Church of Orange, N. J. On Oct. 12, Mr. Barber was soloist in Forest Hills Inn, Forest Hills, L. I. Roy Nerhood, tenor, has been engaged for several special services at St. Andrews Church of Yonkers, N. Y. Pearl Hussey Flannigan, soprano of Wichita, Kan., is doing intensive work with Mr. Warford, preparatory to a Middle Western tour before returning to Wichita, where a large class awaits her. Joseph Kayser, baritone, has been engaged for appearances in Chatham and Newton, N. J.

#### McCormack to Sing in New York

John McCormack will give his second New York concert at Carnegie Hall on Sunday night, Nov. 9. He will leave the following day for a tour of the Middle West, which will occupy him until Christmas time.

#### La Forge Pupil Engaged for Opera

Mathilda Flinn, pupil of Frank La Forge, has joined the De Fee Opera forces for a tour of Canada. Miss Flinn will be heard in "Aida" and "Trovatore."

### SKETCHES ORGAN HISTORY

#### Clarence Dickinson Addresses Organists at October Meeting

Clarence Dickinson, organist of the Brick Presbyterian Church, addressed the Hymn Society and its guests of the National Association of Organists at its October meeting, which was held in the Chapel of the Brick Church. His subject was the "Development of the Organ as an Instrument," and organs of all periods, from the earliest "water organs" and portatives to the most complex instruments of the present day were shown on lantern slides. Dr. Dickinson recently presented Mendelssohn's Hymn of Praise at the Brick Church, and now announces for Sunday afternoons in November the presentation of the entire oratorio "Elijah," without cuts, with Inez Barbour, Rose Bryant, Charles Stratton, and Frank Croxton as soloists. More than 500 persons were unable to gain admission to Dr. Dickinson's recent recital on the organ of the First Presbyterian Church in Utica, N. Y.

Dr. and Mrs. Dickinson spent most of the summer at their place on Storm King Mountain, where summer activities included the writing of a Festival Anthem for the Centenary of Detroit Cathedral, the arrangement of several folksongs gathered by the Dickinsons during their last summer's visit to Spain and Portugal, and the orchestrating of the "Storm King" Symphony for performance with the Chicago Orchestra next February.

#### Nicholas Medtner Includes His "Märchen" on First Recital Program

Nicholas Medtner, Russian composer-pianist, who will make his first American tour this season, will give his first piano recital in the Town Hall on Nov. 14. Mr. Medtner's program is constructed in a manner unfamiliar to the American concert platform. It consists

of two parts, the first being devoted to a Chopin Fantasy, a group of short sonatas by Scarlatti and the "Appassionata" Sonata of Beethoven. The second part of the program will include six of the pianist's "Märchen" or Fairy Tales.

#### Isidore Franzblau Pupils Give Recital

Isidore Franzblau recently presented his piano pupils in recital in the Apollo Studios, Brooklyn, assisted by Joseph Weiss, violin pupil of Abraham Franzblau. One of the interesting numbers was the Mozart Sonata in G, played by Rose Weiss, with Grieg's second piano accompaniment played by Mr. Franzblau. Rebecca Merkin and Bella Gold played Tchaikovsky's Marche Militaire, arranged for four hands by Mr. Franzblau. Barnet Cheiken played the Mozart Fantasia in C Minor, with Mr. Franzblau playing Grieg's second piano accompaniment. Other pupils who took part in the program, consisting chiefly of classics, were Mary Cohen, Fannie Weinstein, Ester and Mollie Goldstein, Fannie Messinger, Sylvia Baron, Edna Fried, Freda Weinberg and Mollie Sokoloff.

#### Joseph Malkin Joins Conservatory

Joseph Malkin, cellist, has joined the faculty of the Malkin Conservatory, of which his brother, Manfred Malkin, is director. For the past two seasons Joseph Malkin toured through the United States, Canada and Cuba with Geraldine Farrar. From 1914 to 1919 he was first cellist of the Boston Symphony and from 1919 to 1923 he occupied a similar position with the Chicago Symphony.

#### Emil Friedberger Resumes Teaching

After a vacation in Europe, Emil Friedberger, pianist and teacher, has returned to New York to resume teaching. Much of his time in Europe was devoted to preparing concert programs for the coming season.



## MUSIC OPTIMISTS START DRIVE TO ASSIST ARTISTS

**Society Aims to Increase Membership  
for Purpose of Raising Money  
for Scholarships**

At the first concert of the eighth season of the Society of American Music Optimists on Oct. 31, at the Waldorf-Astoria, a drive for increase in membership was begun, which will be continued during the coming two weeks. The purpose of the drive is to raise sufficient money through additional members and patrons to give scholarships of from \$500 to \$1,000 to deserving young American musicians and also to provide funds adequately to pay the various artists who appear at the society's concerts.

The drive was launched with a short address by Irwin Cassel, husband of Mana-Zucca, composer, who is founder and president of the society. Mr. Cassel pointed out that in the past the society, in its general program of sponsoring native art and artists, had picked out one musician each year from among the soloists at its concerts and provided that person with a New York recital. Now the American Music Optimists hope to expand their work by providing scholarships and fees for appearance at their functions. Questions or applications for membership are being received by Mrs. M. Gobert, 19 West Sixty-ninth Street, New York.

The opening concert, which was attended by nearly 1000 persons, had as its soloists Joan Ruth and Miriam Fine, sopranos; Devora Nadworney, contralto; Jan van Bommel, baritone; Eleanor Altman, pianist, and Vladimir Graffman, violinist. The last-named artist played a Sonata in E Flat for Violin and Piano by Harold Morris, the composer accompanying him.

The next concert of the society will be on the evening of Dec. 9. The officers of the organization are Mana-Zucca, president; Andres de Seguro, first vice-president; Alvin L. Schmoeger, second vice-president; Mrs. George Bernard, treasurer; Mrs. M. Gobert, financial secretary; Mrs. Julius Levy, recording secretary, and Mrs. Dave Stern, corresponding secretary.

### MR. ROMANI'S STATEMENT

To the Editor of MUSICAL AMERICA:

In reply to the statements made by Mr. William Thorner I wish to state that I met Miss Ponselle through the late Dr. Dalla Chiara at a concert given by Mme. Rosa Raisa in the Hippodrome early in 1918.

The next day after this meeting Miss Ponselle invited me to her home, where I went over one or two operatic parts with her, the result of which was that she expressed a desire to study with me.

My records will disclose, and this can be verified through Miss Ponselle personally, that beginning May, 1918, seven months prior to her Metropolitan debut, she began working with me exclusively and has up to this time studied with me, taking a lesson practically every day that she has been in New York.

I do not deny that prior to the aforesaid time Miss Ponselle worked with William Thorner.

Further, at no time have I ever given lessons to Miss Ponselle under Mr. Thorner's roof or his direction.

(Signed) ROMANO ROMANI.

[EDITORIAL NOTE: In the last issue of MUSICAL AMERICA, Mr. Thorner's statement was published. The foregoing letter states Mr. Romani's side. Following its policy of presenting both sides of controversies, MUSICAL AMERICA must now consider its duty performed in this matter.]

### Nicola A. Montani Leads 1000 Children in Church Service

Nicola A. Montani, director of music at St. Paul the Apostle, led a children's choir of 1000 voices at the liturgical service on the morning of Nov. 1. The children are from the parochial school of the church and have been trained by one of the Sisters of the Holy Cross. The regular choir of sixty voices sang the mass proper, the full choir joining in the Credo and other parts of the service. Music in the parochial school has received a great impetus through the introduction into the curriculum of the Justine Ward Method, and the children achieved some interesting results. The church was crowded with communicants, most of whom were children.

### Loretta De Lone Takes New York Home

Loretta De Lone, formerly harpist with the Minneapolis Symphony, Cleve-

land Orchestra and other symphony orchestras, who has until recently been living in Cleveland, has established her home in New York. Besides being the regular harpist in St. Malachy Church, Miss De Lone is booked for a number of concerts in the vicinity of New York. Recently she provided an educational musical program for a recital in the Madison Avenue Academy, New York. Miss De Lone is director of the De Lone Harp Trio.

### BEGIN NOONDAY CONCERTS

#### La Forge-Berumen Studios Inaugurate Aeolian Hall Series

The Frank La Forge and Ernesto Berumen studios inaugurated its series of monthly noonday recitals in Aeolian Hall on Oct. 31 with a program that brought forward Grace Divine, contralto; Valeriano Gil, tenor; Mary Frances Wood, pianist, and Alice Vaiden Williams and George Vause, accompanists. The program was one of musical significance, typical of those which Mr. La Forge and Mr. Berumen have presented in the past. Following a Duo-Art reproduction by Percy Grainger, Miss Divine disclosed a voice of ample proportions and fine quality in a group of Brahms' songs. These qualities and a well developed dramatic sense she further exhibited in the Brindisi from Donizetti's "Lucrezia Borgia." Miss Wood proved to be a pianist of ability, possessing unusual dexterity in numbers by Handel, Liszt's Hungarian Rhapsody, No. 6, and a Scarlatti Pastorale, arranged by Mr. Berumen. Mr. Gil used his fine voice effectively in two old French songs, arranged by Weckerlin, a song by Koechlin and an aria from Lalo's "Roi d'Ys." For his second group he chose two numbers from "Rigoletto," in which his lyric voice and finished style enabled him to achieve effects which brought him much applause. He was ably accompanied at the piano by Miss Williams.

An unusual feature was the playing of two La Forge compositions by Miss Wood with Duo-Art recordings by the composer. There was also a Duo-Art record by Nadia Reisenberg. Mr. Vause was an unusually fine accompanist for Miss Divine. A large audience manifested much pleasure in the work of the various artists. A. M.

#### Story & Clark Musicales Shifted to Evenings

The November series of Thursday invitation musicales given by the Story & Clark Piano Company in its concert salon will be given in the evening instead of the afternoon. L. Schoenewald, general manager of the New York division of the company, suggested the change would make it possible for more men to attend the musicales. The first of the November musicales was scheduled to be given on Nov. 6, with Edna Frandini, soprano, and David Zeikel, violinist, as the artists. Regenia Schiller was to accompany Miss Frandini and Elsie Laszlo for Mr. Zeikel. Murella Ciani, soprano; J. Henry Bové, flautist, and Carrol Hollister, accompanist, will appear on Nov. 13. The musicales are under the direction of Frank C. Barber. At the concluding musicale of the October series, Laura Ellis, soprano, revealed a voice of musical quality. She was accompanied by Valborg Teeling Walters. Lelah Koval, pianist, played with considerable taste and good tone.

#### Frederick Schlieder to Deliver Lecture Series

Frederick Schlieder, organist and teacher of composition, has announced a series of three lectures, beginning with one on "Genesis of Music" on Nov. 16. The second will deal with "The Harmonic Law in Motion" on Nov. 23, and the third, "The Significance of the Two Great Periods of Musical Development." After having conducted a successful summer course in Paris Mr. Schlieder reopened his New York studio. In addition to his regular winter courses he will give three intensive courses, the first during the Christmas holidays, the second in January and the third in May. In June Mr. Schlieder will conduct classes in Paris, and in July in Switzerland.

#### Toti Dal Monte and De Reszke Singers Added to Plaza Musicale List

Toti Dal Monte, soprano of the Chicago and Metropolitan Operas, and the De Reszke Singers have been added to the list of artists announced by Andres de Seguro for the series of musical

mornings in the ballroom of the Hotel Plaza. The De Reszke Singers will give the opening concert of the series on Nov. 13, making their New York debut. The program will range from Irish folk-songs and French bergérettes to ultra-modern music. Mr. de Seguro has arranged for short talks by well-known actors and actresses, Elsie Janis, Irene Bordoni and Laurette Taylor among them. Musical artists engaged include Lucrezia Bori, Elisabeth Rethberg, Frances Alda, Marguerite D'Alvarez, Sylvia Lent, Nina Morgana, John Charles Thomas and Ralph Errolle. The dates of the concerts are Nov. 13 and 27, Dec. 11 and 26 and Jan. 8 and 22.

#### Harriet Eells to Make New York Debut

Harriet Eells, mezzo-soprano, who is a pupil of Marcella Sembrich, will make her New York debut in Aeolian Hall on Wednesday afternoon, Nov. 12, with Kurt Schindler at the piano. Miss Eells comes from Cleveland, and has made several appearances in the Middle West. Her program will include a group of songs by Lully, Mozart, Beethoven and Donaudy, a group by Franz, Brahms, Wolf and Arensky, a group in French by Rhené-Baton, Balakireff and Gretchaninoff, and songs in Italian and English by Respighi, Griffes, Carpenter and Homer.

## PASSED AWAY



Gabriel Fauré Photo Keystone

PARIS, Nov. 4.—Gabriel-Urbain Fauré, composer and director of the Paris Conservatory from 1905 to 1920, died here today. Mr. Fauré, who was in his eightieth year, was born on May 13, 1845, at Pamiers in the Departement of Ariège, and studied in Paris with Neidermeyer, the founder of the Ecole de Musique Religieuse, also under Dietsch and Saint-Saëns. His first appointment on leaving the school in 1866 was that of organist at St. Sauveur, Rennes. In 1870 he returned to Paris and, after holding the posts of accompanying organist at St. Sulpice and principal organist at St. Honoré, became maître de chapelle at the Madeleine, where he was appointed organist in 1896 and in the same year a professor of composition in the Conservatoire. He became known as a composer by his touching and original songs, of which a selection of twenty was published by Hamelle, and "Le Poème d'Amour" by Durand and Schoenewerk; but his compositions in this class are very numerous.

Among the best known of his later lyrics are "Après un Rêve," "En Prière" and "Les Roses d'Isphahan." He also published many piano pieces. At the Société Nationale de Musique he produced a "Cantique de Racine," duets for female voices, and a Violin Sonata, afterward played at the Trocadero on July 5, 1878, which last has become popular in Germany. Among his best known works are a berceuse and romance for violin and orchestra, a beautiful Elegie for violoncello, two quartets for piano and strings, two for strings alone, a violin concerto, an orchestral suite, a "Choeur des Djinnis," Symphony in D Minor, a one act-opera, "L'Organiste," a Requiem and a choral work, "La Naissance de Venus." He also wrote music to various plays, such as Dumas' "Caligula," Harancourt's "Shylock," Maeterlinck's "Pelléas et Mélisande" and Lorrain and Herold's "Prométhée." In 1885 and 1893 the Prix Chantier was awarded to him. In 1892 he succeeded Guiraud as Inspecteur des Beaux-Arts, and in June, 1905, succeeded Théodore Dubois as director of the Paris Conservatoire.

In June, 1922, Fauré was given a Hommage National by the French Government at the Grand Amphithéâtre of the Sorbonne, when the best known of his orchestral, piano, chamber music and vocal works were presented by the Conservatoire Orchestra, Vincent D'Indy conducting; Pablo Casals, Alfred Cortot and a dozen other equally famous artists

appearing as soloists. The composer was at the same time decorated by the President of the Republic.

#### Dora Wiley Tennis

WHITE PLAINS, N. Y., Nov. 3.—Dora Wiley Tennis, soprano, a well known singer of a generation ago and a member of the original "Bostonians," died in a hospital here yesterday in her seventy-second year. Mrs. Tennis, whose maiden name was Dora Wiley, was born in Bucksport, Me., in 1852, and was first known as "The Sweet Singer from Maine." She sang with Barnabee and McDonald in the "Bostonians" in 1878-1879, and later became prima-donna with the Berger Family in "The Bell Ringers." She created the title rôle in Scarella's "Estrella" in London. Returning to America she sang leading rôles in various operatic organizations, creating the leading soprano rôle in the American production of Johann Strauss' "The Merry War." In 1889 she toured Australia with Amy Sherwin's Grand Opera Company and for three years following was at the head of her own opera company in this country. She then retired from the stage and gave up her time to teaching. Last season she returned to the stage and played in a vaudeville sketch entitled "Seventy-one and Seventeen" with her niece. She is survived by her husband, Charles O. Tennis.

#### Louise Dotti

NEW BEDFORD, MASS., Nov. 1.—Louise Dotti, in private life Mrs. William R. Swift, formerly a well known opera singer, died in St. Luke's Hospital here on Oct. 31. Mme. Dotti, who was in her eightieth year, was a member of Colonel Mapleson's opera company which was heard in the Academy of Music, New York, in the eighties. She had a soprano voice of rich and sweet quality, as well as a pleasing personality. She was blessed with a marvelous memory and could take at a moment's notice, without rehearsal, the leading parts in numerous operas. Madame Dotti won honors abroad, and was chosen as the prima donna at the fêtes given in Italy at the exhumation of the remains of Bellini. For a number of years she had been a member of the teaching staff of the Cincinnati College of Music.

#### John Cameron Stuart

DETROIT, MICH., Nov. 1.—John Cameron Stuart, formerly of Romeo, Mich., but for nearly twenty years a prominent teacher of piano in Detroit, died suddenly on Oct. 26 at his residence of angina pectoris. Mr. Stuart was a pupil of Professor Hahn, then director of the Detroit Conservatory of Music, after which he went abroad. For several years he was actively associated with the art colony in Paris, during which time he was a pupil of Wager Swayne. He made several trips abroad and maintained his connection with Mr. Swayne up to the time of his death.

MABEL McDONOUGH FURNEY.

#### Alice E. Willoughby

WASHINGTON, D. C., Nov. 5.—Alice E. Willoughby, for many years widely known in music circles of the national capital as a teacher of singing and a composer, died at her home here on Oct. 31. Interment was in Arlington National Cemetery. Miss Willoughby was a daughter of the late Major Westel Willoughby, U. S. A., and Mrs. Jenny Woodbury Willoughby of New York. She was a member of the Washington Arts Club, the Music Research Club and other organizations. A. T. MARKS.



# Kochanski Finds Good Things for Violin Among Moderns



WHILE all musicdom has gone red, the violinists alone have stayed behind, holding the fort of C Major. The orchestras snarl over the first rights to Stravinsky and Honegger. The pianists neglect Schumann for Scriabin, Beethoven for Bartok. The singers turn voices tuned to the woes of *Mimi* and *Butterfly* to strange uses, to Schönberg and to jazz. But the violinist...

"But the violinist," continued Paul Kochanski, "stands pat. What was good enough for his father is good enough for him. What the audience of yesterday applauded, the audience of today will encore. Familiarity brings out the 'Standing Room Only' sign. Year after year: the 'Devil's Trill' and the Bach Chaconne for violin alone; the concertos of Bruch, Beethoven, Brahms, Mendelssohn, Tchaikovsky and Lalo, and all the little treasures, the hyphenated sweetmeats, the arrangements and transcriptions! Over and over and over again."

"Mind you, the violinist is not wholly to blame for this state of affairs, for in the whole field of music there is no literature so poor as that of the violin. And the average fiddler is musically ignorant and intellectually lazy."

"You see, we have many virtuosi but too few artists. Students confine their attention to violin music alone. That is not enough. With the exception of a few masterpieces—Beethoven, Mozart, Brahms, Bach—there is no music for the violin. The rest is display. The Bruch and Wieniawski concertos, for instance, are beautiful but only because they are 'violinistic,' grateful to their instrument; not because they are real art. And so, for a musical education you must go beyond violin literature."

"Orchestral music is fundamental and comes first. The student violinist should play in an orchestra, if possible, for a time, in order to become thoroughly acquainted with all the scores and the place and potentiality of each instrument. After orchestral music comes chamber music. And it is not an intellectual pose to speak of chamber music as the highest form of all. To be a real artist, you must play and study and master this entire field, so intimate in its appeal, at the same time so noble in its scope."

"Then return once more to violin literature. With a comprehensive background as a stimulus the artist will go back to the old, old masters and, after diligent research, will often be rewarded by the most charming discoveries. In the same way, modern music, if earnestly investigated, will yield extraordinarily interesting works."

"Some of the composers of today are

## Parisians Object to Hearing Kreisler on Armistice Day

FRENCH patriots object to Fritz Kreisler giving a concert in Paris on Armistice Day, according to a dispatch to the *Associated Press*. Mr. Kreisler has not played there since the war, and his return has been anticipated with pleasure by musicians who favor hearing German music again. "Let Kreisler play on Nov. 10 or 12, or any other day," says one critic, "but not on Nov. 11. We will not allow a former enemy to appear in the state theater on the sad occasion when we mourn our dead."



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## PAUL KOCHANSKI

Violinist, Now Entering Upon His Fourth Season in America. Mr. Kochanski Will Introduce Some Interesting Modern Novelties at His Recitals This Winter

writing tremendously good things for the violin—Bloch, Respighi, Szymanowski, Villa Lobos, Ravel, De Falla. Szymanowski has done an amazing concerto, in three movements played without stop. It was written for me and I have given it twice in Europe. I will introduce it here with the Philadelphia Orchestra, on Nov. 28 and 29 in Philadelphia, and on Dec. 2 in New York.

"Villa Lobos is a young Brazilian whom I discovered some time ago when I was in South America. The Brazilian government has since sent him to Paris so that he may become better known. A very fertile talent. At my Carnegie Hall concert on Dec. 13, I am presenting two compositions new to this country: Maurice Ravel's *Rapsodie de Concert*, 'Tzigane,' which he wrote for me when we were together last summer, and Manuel de Falla's Suite, 'Populaire Espagnole.'

"I must tell you about the latter. It was originally written for voice and piano—six numbers: El Pano, Nana, Cancion, Polo, Asturias, Yota. I had always liked it. That marvellous Spanish folk-music, crystallized and unified by De Falla's own particular genius, fascinated me. I wanted to play it, to make it a part of my programs, and when I met De Falla last summer in Granada, I suggested that he transcribe it for the violin."

"De Falla was charming, as always, but he shook his head. No, it couldn't be done. It was not violin music. There was no way of transferring the suite's particular color and life to the strings. I insisted. He was unconvinced. Finally, annoyed that the composer himself could not see what was singing through my brain, I snatched up my violin and played his suite for him. Before I had gone very far De Falla jumped to his feet. 'You are right. It's perfect for the violin. Come, you must help me. We must do it at once.' And then and there we sat down and transcribed the suite for violin."

## The Problem of the Novelty

Though Mr. Kochanski is an apostle of the moderns, he realizes the difficulties which trouble an audience hearing them for the first time. But there is a way to do everything.

"Every artist is something of a showman," he says. "If new works are coldly or antagonistically received, it is often

the fault of the player. He has not presented them properly. My solution is to play a novelty at the beginning of a concert when the minds of my listeners are fresh and receptive. That would give them a general idea of the composition and would satisfy that first curiosity which has nothing to do with the work as music. I should follow this with light and more familiar numbers as relief and entertainment. Then return to the new piece for a second hearing at the end. This time the audience will listen with interest devoid of sensationalism, and fill in the first outline with color and details. Of course, in Paris, such measures are not necessary for their daily bread is Poulenc, Milhaud, Prokofieff and Stravinsky. But in America that would be a solution to a vital problem."

## An Active Career

With his intellectual curiosity and restlessness Paul Kochanski combines a great fund of physical vitality. Ever since the age of nineteen, when he made his debut in London after winning the "Première Prix avec la plus grande distinction de Bruxelles," he has had a career of tremendous activity. His first engagement was as professor at the Conservatory of Music at Warsaw, followed by a similar appointment at Petrograd, as successor to Auer, which post he held from 1915 to 1919. In 1919 he gave several recitals in Warsaw and appeared fourteen times with the principal orchestras of Warsaw. In the fall of 1920 he returned to London where he appeared four times in recital and with the London Symphony. In 1921, on the invitation of Walter Damrosch he came to America and made his debut with the New York Symphony, playing the Brahms concerto.

Since that time he has divided his years between Europe and America. Back and forth across the world he goes, spending his summers in Europe and his winters in this country. During the summer of 1923 he ended a tour of thirty concerts in Spain and Portugal with an appearance before the King and Queen of Spain. Last summer he was chosen to participate in the Paris Mozart Festival and at the Prague Festival, and gave two recitals in Paris and London.

This season, his fourth in America, is marked by a long series of engagements with orchestras and in recital. In addition to introducing new works of Szymanowski, Ravel and De Falla to this country, he will be heard in several classic works not often given. With the New York Symphony in Washington he will play the Brahms double concerto with Felix Salmond. In New York he will give the Bach double concerto with Albert Spalding.

"Of course," he declares, "play is one of the cardinal principles of life. But I'm afraid that in my off-hours you'll find me very old-fashioned. The musical 'red' becomes a tired business man who is too old and too lazy to learn cross word-puzzles and mah jong. To save my energy and conserve my enthusiasm I go one step forward with Szymanowski and two steps backward with Izaak Walton. An amazingly good combination. I recommend it to all violinists."

D. J.

LONDON, Oct. 18.—Gustav Holst has written his first piano work, a Toccata, based on a Northumbrian air, "Newburn Lads." It imitates a hurdy gurdy which had more and more notes out of action each time the composer heard it.

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